Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa

# A LEXICOGRAPHICAL STUDY

ISBN 978-81-906734-7-1



Dr. JINITHA K.S.

# Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa

## A LEXICOGRAPHICAL STUDY

**Dr. JINITHA K.S.**

Dedicated to Prof. R. Vijayakumar

who has guided me in my research works.

**Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa A Lexicographical Study**

**A Study in English**

**First published in November 2010**
100 copies

***Author***
**Jinitha K.S., M.A., B.Ed., Ph.D.,**
Keveettil house, Manickamangalam, Kalady
Ernakulam District, Kerala, India. Email jinithakalady@gmail.com

***Printed and Published by***
K.G. Sasi, Kadukkappilly, Meloor P.O., Kerala, India.
email sasikadukkappilly@gmail.com
blog jivabindu.blogspot.com

***Cover design and Layout***
CKGanimations, Meloor P.O., Kerala, India.
email sarathanimations@yahoo.com

Cover picture of an Inthu tree at the Birth Place of Melputtūr



**ISBN 978-81-906734-7-1**



**Price ` 300**

# Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa

## A LEXICOGRAPHICAL STUDY

Dr. JINITHA K.S.

A BOOK PUBLISHED BY K.G.SASI

## A FOREWORD BY THE PUBLISHER

Lexicographical studies on the works of Melputtūr Nārāyaṇabhaṭṭa are never seen attended to in Kerala or elsewhere. The three main campūs of a medieval scholarly poet, though well known on their poetical merit were never considered as having any implications on the grammatical or lexicographical context, until the present study was taken up. The effort behind such an endeavour is not minimal and the author is, therefore, not only praiseworthy but also innovative. This study is, however, devoid of assigning any importance to the meanings of the words as one would naturally expect out of a lexicographical study. But being a grammarian, the author seems to have attended to the morphological side of the lexicography. The raw words in their kāraka forms are classified with the intention of including as many compound words, perhaps considering the craze of Nārāyaṇabhaṭṭa in the formation of samastapadas. A list of Upasargas, Nipātas and Lakāras are also included. The work covers around 7800 unique words, 636 words with 22 Upasargas, 92 Nipātas without duplication, and around 225 different words in the form of complete verbs in all Lakāras except luṭ and āśirliṅ.

The publisher feels that this work shall be a treasure to the sciences of morphology, linguistics, grammar and grammatology and it can be used as important data for researches on the medieval usage of Sanskrit vocabulary in poetry and for making dictionaries.

**K.G.SASI**
**Publisher**

## PREFACE

Interdisciplinary studies are most necessary for the furtherance of both linguistics and grammar. The present study is an attempt to create raw data to serve as the material for serious researches on all the interrelated branches of linguistics.

The learned readers may forgive me for any mistakes that may be crept into the treatment or preparation of the work. Any observations in this regard are highly solicited.

In this connection I may thank Prof. R. Vasudevan Potti, Prof. G. Gangadharan Nair and Prof. R. Vijayakumar for all their assistance, efforts and motivations to nurture the researcher inside me. I would also thank Sri. K.G. Sasi, author for editing and publishing this work.

**JINITHA K.S.**
**Author**

# TRANSLITERATION TABLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **A** | **AÉ** | **C** | **D** | **E** | **F** | **G** | **H** |
| a | ā | i | ī | u | ū | ṛ | ṙ |
| **I** | **L** | **Lå** | **AÉå** | **AÉæ** | **A** | **A:** | |
| ḷr | e | ai | o | au | aṁ | aḥ | |

| | | | | |
|---|---|---|---|---|
| **M** | **ZÉ** | **aÉ** | **bÉ** | **X** |
| ka | kha | ga | gha | ṅa |
| **cÉ** | **d** | **eÉ** | **fÉ** | **gÉ** |
| ca | cha | ja | jha | ña |
| **O** | **P** | **Q** | **R** | **hÉ** |
| ṭa | ṭha | ḍa | ḍha | ṇa |
| **iÉ** | **jÉ** | **S** | **kÉ** | **lÉ** |
| ta | tha | da | dha | na |
| **mÉ** | **T** | **oÉ** | **pÉ** | **qÉ** |
| pa | pha | ba | bha | ma |

| | | | | |
|---|---|---|---|---|
| **rÉ** | **U** | **sÉ** | **uÉ** | **vÉ** |
| ya | ra | la | va | śa |
| **wÉ** | **xÉ** | **y** | **t** | **g** |
| ṣa | sa | ha | ḷa | l̲a |

## A LIST OF ABBREVIATIONS

| Abbreviation | Name of Book |
|---|---|
| A | Aṣṭādhyāyī |
| ACSL | A Companion to Sanskrit Literature |
| AHIL | A History of Indian Literature |
| AHSG | A Higher Sanskrit Grammar |
| AHSL | A History of Sanskrit Literature |
| AICIL | An Introduction to Classical Indian Literature |
| AKM | Amarakośaḥ - Edited by Paṇḍit Śivadatta |
| APS | Aspects of Paninian Semantics |
| ASGS | A Sanskrit Grammar for Students |
| AVH | Āranmuḷavilāsaṁ Hamsappāṭṭ |
| Bissy | Prabandhas of Melputtur Narayanabhattatiri by Bissy R.N. |
| BPSP | Bhārataṁ Prabandham (Subhadrāharaṇam Prabandham) |
| BSS | Bṛhaccabdenduśekhara Vol.II |
| CHI | The Cultural Heritage of India |
| CKAE | Campū-kāvy Kā Ālocanātmak Evam Aitihāsik Adhyayan |
| CKSL | The Contribution of Kerala to Sanskrit Literature |
| DN | Dhātukāvya of Nārāyaṇabhaṭṭa |
| EIL | Encyclopaedia of Indian Literature |
| GSR | Glimpses of Sanskrit Research (Vidyotini) |
| HCSL | History of Classical Sanskrit Literature |
| HIL | History of Indian Literature |
| HOSL | History of Sanskrit Literature by Calicut University |
| IKL | Indian Kavya Literature |
| JCH | Jīvandharacampū of Haricandra |
| KP – I | Kāśikā Part I |
| KSH | Kāvyānuśāsana of Hemacandra |
| KSSC | Keraḷīya Samskṛta Sāhitya Caritram |
| KSV | Kāvyālaṅkārasūtravṛtti of Vāmanācārya |
| MB | Mahābhārata |
| MVP | Melputtūrinṭe Vyākaraṇa Pratibhā |
| NBC | Nīlakaṇṭhakavi and his Bhāṣā Campūs: A Study |

| | |
|---|---|
| NPSACS | Nārāyaṇabhaṭṭa's Prakriyāsarvasva A Critical Study |
| PBCOM | Purvabhāratacampū of Mānaveda |
| PBS | Paribhāṣenduśekhara |
| PGSL | Practical grammar of the Sanskrit Language-Benfey |
| PKAAS | Prācīna Keraḷakavikaḷekkuricculḷa Aitihyaṅṅaḷum Avayuṭe Sāhityavimarśanamūlyavum |
| PLM | Paramalaghumañjūṣā edited by Jayasankar Lal Tripathi |
| PM | Prabandhamañjarī |
| PS | The Prakriyāsarvasva of Melputtūr Nārāyaṇabhaṭṭatiri by Nārāyaṇapiṣāroṭi |
| PVPS | Pāṇinīyavyākaraṇe Pramāṇasamīkṣā |
| RCB | Rāmāyaṇacampū of Bhoja |
| SICL | Studies in Campū literature |
| SKAPV | The System of Kṛt Accentuation in Pāṇini and the Veda |
| SKD | Śabdakalpadruma |
| SL | Śloka |
| SMN | Samskṛta- Malayāḷa Nighaṇṭu |
| SNACES | Subhadrāharaṇa of Nārāyaṇa: A Critical Edition and Study |
| SPHCAS | Śeṣakṛṣṇa's Pārijātaharaṇacampū: A study |
| SS | Śikṣāsaṅgrahaḥ |
| Ssy | Sanskrit Syntax |
| SVK | Sarva Vijñāna Kośam |
| SVKT | Samskṛt Vyākaraṇ mem Kārakatatvānuśīlan |
| SVSKI | Samskṛt Vyākaraṇ Śāstṛ kā Itihās |
| TSL | The Sanskrit Language |
| VBS | Vaiyākaraṇabhūṣaṇasāra of Chandrikāprasāda Dvivedī |
| VDB | Vyākaraṇadarśanabhūmikā |
| VKBS | Vaiyākaraṇabhūṣaṇasāra of Śrībālakṛṣṇapañcolī and Śrīharivallabhaśāstri |
| VP | Vākyapadīya by Padmasri PT.Raghunātha Śarma |
| VSVK | Viśva Sāhitya Vijñāna Kośam |
| VSK | Vaiyākaraṇasiddhāntakaumudī |

# CONTENTS

## CHAPTER I

## LEXICOGRAPHICAL AND GRAMMATICAL PECULIARITIES OF RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA

## CHAPTER II

## VOCABULARY IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

## CHAPTER I

## LEXICOGRAPHICAL AND GRAMMATICAL PECULIARITIES OF RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA

As an eminent grammarian, Nārāyaṇabhaṭṭa has used his grammatical wisdom as an instrument for the attainment of the desired results of his campūkāvyas. He has left his landmarks in the history of Sanskrit Vyākaraṇa.

### 01. Nārāyaṇabhaṭṭa's Role in the History of Sanskrit Grammar

Nārāyaṇabhaṭṭa has three prominent works on Sanskrit grammar namely, Prakriyāsarvasva, Dhātukāvya and Apāṇinīyapramāṇatā. Prakriyāsarvasva is one among the medieval works on Vyākaraṇa which is in no way subservient to the Vaiyākaraṇasiddhāntakaumudī of Bhaṭṭojidīkṣita. Dhātukāvya was a successful attempt to complete Vāsudevavijaya of Vāsudevakavi, in three sargas. He has illustrated 1948 grammatical roots of Sanskrit in Dhātukāvya. Apāṇinīyapramāṇatā reveals his liberal attitudes towards the authority over the science of Vyākaraṇa. He has also exemplified numerous grammatical peculiarities in many of his works including his campūprabandhas.

## 02. Language of the Prabandhas

Nārāyaṇabhaṭṭa uses soft and charming language which suits the tender rasas like śṛṅgāra, karuṇa and śānta. But on vīra or raudra rasas, the language becomes rough, harsh and forceful and lengthy compounds are used for their apt expression. The language of Rājasūya is proud and tough with rare words, grammatical constructions, and technical terms on sacrificial rites.

'jñānaṁ vā jñānabhājāṁ balamapi balināṁ tāpasānāṁ tapo vā

yasyāmī

bhūmaleśāḥ kratunigamasuparvādisarvātmamūrteḥ.

yasyālābhena yatprīṇanamiti sudhiyaḥ kurvate sarvapūjāṁ

taṁ kṛṣṇaṁ bhāgyalabdhaṁ mahaya mahaya bhoḥ kiṁ tvayā cintyateʃsmin' (PM 17)

The repetition of the word 'mahaya' stressing that Kṛṣṇa is the only person who deserve 'agryapūjāsana', 'pataṅga' and 'śrautānale' in the śloka 82 of Rājasūya (PM 18) denoting the brightness of Kṛṣṇa, denotes the auspiciousness of Kṛṣṇa. Nārāyaṇabhaṭṭa is also outstanding in writing nindāvākyas.

## 03. Grammatical Excellence

Nārāyaṇabhaṭṭa is a poet with deep technical knowledge and abundant imagination and hence his love for original experimentation by use of hard grammatical combinations

with unusual poetical requirements is spread all over his prabandhas. An instance is,

kṛtoʃpi sa vyañjanasandhikovidai-

rbabhāra sādhusvarasamhitodayam. (PM 7)

These lines mean either that the most efficient cooks who are excellent in joining the different food materials in proper manner, have made the most tasty, pretty and delicious food, or that the persons who are excellent in vyañjanasandhi, i.e. the euphonic combination of consonants have given rise to svarasandhi or the combination of vowels. The grammatical reference is to visargasandhi. For instance, in the case of manorathaḥ,

manas + rathaḥ = manar + rathaḥ (*sasajuṣo ruḥ* A 8/2/66)

manar + rathaḥ = mana + u + rathaḥ (*haśi ca* A 6/1/114)

mana + u + rathaḥ = manorathaḥ (*ād guṇaḥ* A 6/1/87)

Hence the vyañjanasandhi changes into svarasandhi.

In this verse the grammatical terms guṇa, kṛt, vyañjanasandhi and svarasamhitā are introduced.

The verse from Rājasūya enumerates the examples of the aphorism '*carmodarayoḥ pūreḥ*' A 3/4/31 by the use of the words 'carmapūram' and 'udarapūram' in a single line, "somamiha carmapūraṁ sutamapinnudarapūramamaravarāḥ (PM 16)" According to that aphorism the 'kṛt' affix 'ṇamul' is

introduced after the verbal stem ‘pur’, fill up co-occurring with the nominal padas ‘carman’, skin and ‘udara’, stomach functioning as its direct objects.

Nārāyaṇabhaṭṭa gives the examples for the vārtika *caricalipativadīnāṁ vā dvitvam acyākca hrasvasya* (Vārtika on A 3/1/134; PS, page 61) He gives the examples calācala, carācara, vadāvada, patāpata in the same verse.

supāpacaiḥ pāvakarūḍhapātrikā

calācalasvāgrakaraiścarācaraiḥ

mithoʃtisamyagracanāvadāvadai-

rjanā rasāmbhodhipatāpatāḥ kṛtāḥ. (PM 7.Sl.28)

The word ‘klrpta’ of the root ‘kṛp’ has been used several times.

klrptavyavasthām PM 95, saptamadinaklrpta PM 10, klrptodayam PM 14, vṛṣacarmaklrptam PM 15, klrptābhivādane PM 18 etc.

Following the grammatical maxim of ‘kalatiḥ kāmadhenuḥ’, as Nārāyaṇabhaṭṭa has used various forms of the roots ‘kal’, especially the form ‘kalita’ many times. ākalitakaratala (PM 255), padakalitatulākoṭi (PM 255), kalitanīlacelam (PM 24), kalitāśrubharā (PM 118), kalitavilokanāśābhiniveśa, utkalitam (PM 26), caṣālakalitāṅgulīyakam (PM 14), sādasyaṁ kalayan (PM 11),

niṣkaniṣkalita (PM 17), niṣkala (PM 26), kalitavilokanāśā (PM 104), śaraśakalita (PM 124).

The usage of sannantas is notable in these works. 'tataśca didṛkṣābubhukṣādhanajighṛkṣādirasāndhahṛdanta-caturantaparyantadharāntarāḷamuhurmuhurāpatayālu'. (PM 5) and

āgacchantvadhibhuktiśālamaśanāyanto digantāgatāḥ

kiṁ dadhyasyatha kiṁ ghṛtasyatha kimu kṣīrasyatha kṣmāsurāḥ' (PM 8) are examples.

Nārāyaṇabhaṭṭa gives the example for the sūtra *'ābhīkṣṇye ṇamul'* (A 3/4/22) as, puṇyasthaleṣu vāsaṁ vāsaṁ, puṇyajaleṣu snāyaṁ snāyaṁ, maṇigohiraṇyāni dāyaṁ dāyaṁ, harināmakathā gāyaṁ gāyam, (PM 98)

Nārāyaṇabhaṭṭa is well versed in composing sentences with the words which are having Taddhita pratyayas. ex. rasātalsautalavaitalasāptasaindhavadvaipyadvaipāntasmara-kikānturhikanādeyapaureyagaireyavāneyākāśyasauvādiṣu (PM 20) and 'haimahalikena nailāmbarikeṇa rāmeṇa śekharitāgrabhāgādevakīrohiṇīpramukhastraiṇānugatavasudevograsenapramukharājanyakarājaputrakānugāmimānuṣyakasammilitavātsakavārddhakayauvatasarvatonirudhyamānaharittatāḥ' (PM 117)

Nārāyaṇabhaṭṭa uses the word svāgatikaḥ (PM 108) in the sense of 'svāgataṁ pṛchatīti svāgatikaḥ' with the 'ṭhak'

pratyaya according to the vārtika *'pṛcchatau susnātādibhyaḥ ityupasamkhyānam'* (A 4/4/2)

He employs the word yaujanaśatikaḥ (PM 109) with 'ṭhañ' pratyaya in the sense of 'gamana' according to the sūtra *'krośaśatayojanaśatayorupasamkhyānam* (Vārtika on A) He used vedayaḥ (PM 109) which is formed with 'ṇijanta' and 'śapratyaya' of the root 'vid'.

The word bhaṅgura (PM 113) is formed with the sūtra *bhañjabhāsamido ghurac*.3/2/161. When 'ghurac' is suffixed to the root 'bhañj', the resultant stem 'bhaṅgura' is obtained.

bhanj + ghurac = bhangura

Nārāyaṇabhaṭṭa has incorporated many grammatical concepts in his prabandhas in the form of simile and dual meanings. Ex:,

vaiyākaraṇavākyamiva yathocitayojitavibhaktikāryam

varṇajālamiva pañcavargodañcitam (PM 14)

These occur in the course of the description of the fire alter for the ceremony 'upasad'. 'vibhakti' in grammar is obviously the case-endings, and in the ceremony it is the name of a particular brick. 'pañcavarga' denotes the five classes of mutes in grammar and the five rows of bricks in the sacrifice.

The word sabhā is usually used in feminine gender. But according to the sūtra *sabhā rājā∫manuṣyapūrvā* (A 2/4/23) sabhā can also be used in neuter gender in samāsānta. Hence sabham in ākrantakampitasabham (PM 253) can be well justified.

We can see the grammatical erudition of Nārāyaṇabhaṭṭa in his other campū works also. Some examples are;

atyadbhutamidaṁ manye yadasau magadhādhipaḥ

strīhetuṁ cāpamāśrityāpyadantatvamupeyivān

(Pāñcālīsvayamvara) (PM 74)

Grammatically 'cāp' suffix when added to get feminine form (strīhetu), can only produce only ād-antatva and never ad-antatva. But ironically, the poet states that magadhā the feminine form does not have any adantatva, but its master magadhādhipaḥ has suffered an adantatva when the cāpa hit his teeth due to strīhetu, that is Draupadī. (NPSACS, page 317)

yeṣāmayaṁ śāśvatiko virodha-

steṣāṁ ayaṁ dvandvasamutsukānām

drāgekhavadbhāvamasau vidhāsya-

nnandho nṛpaḥ śābdikavad babhāse

(Yudhiṣṭhirābhiṣeka, PM 175)

Dhṛtarāṣṭra who was attempting reconciliation between the Pāṇḍavas and Kauravas, who were bitterly hostile towards each other and eager to fight, behaved like a grammarian who forms a dvandva compound by combining words denoting beings mutually inimical by nature. The reference is to the sūtra *yeṣāṁ ca virodhaḥ śāśvatikaḥ* (2/4/9) which gives forms like ahinakulam. (NPSACS, page 317)

yā sūtrakāraprabhavasya vaibhavāt

kvacinna vaktavyapadaṁ sameyuṣī

aśeṣasampāditaguptibandhanā

śriyaṁ dadhau vyākaraṇātigāminīm.

(Yudhiṣṭhirābhiṣeka, PM 178)

The comparison is between Vyākaraṇaśāstra and the palace built at Indraprastha. The palace in its glory excelled the śāstra because due to the skill of the architect (sūtrakāra) there was nothing to find fault with (vaktavyapada) in it whereas with regard to Vyākaraṇa additions and modifications (vaktavyapada = vārtika) have been suggested to the aphorisms of Pāṇini (sūtrakāra).

jhaṣāśritāṁ vaśāyātāṁ pratyāhārāvalīmiva

nāvamāruhya te ceruḥ śabdatantra ivāmbudhau (Matsyāvatāra, PM 191)

Satyavrata and the sages got into the boat which came to them (vaśāyātām) and which was attached to the big fish (jhaṣāśritām) and was, therefore, like the group of pratyahāras comprising vas and jhaṣ, and moved about in the ocean like Vyākaraṇa (śabdatantra) which is built up on the pratyāharās.

tato dharmasūnumamuṁ prakṛtivṛddhihetuṁ guṇaśālinaṁ śuddhākāraṁ kauravapadasyārdhe niveśayitukāmastaddhitavedī paurajānapadādīnapi vṛddhānu-pānayan dhṛtarāṣṭro jatugehajatāpanirvāpaṇārthamivā-bhiṣekakriyāṁ prārabhata. (Yudhiṣṭhirābhiṣeka, PM 175)

In this passage we find the terms prakṛti, vṛddhi, guṇa, taddhita and vṛddha. It may be noted that the expression taddhitavedī is followed by paura and jānapada which are got by taddhita suffixes.

### 04. Knowledge of Vocabulary

Nārāyaṇabhaṭṭa has magnificent command over the language and he seldom repeats a proper name. The epithets of Kṛṣṇa as used in Rājasūya and Subhadrāharaṇa are Acyuta (PM 109), Upāyasāgara (SP 116), Karuṇākālajīmūta (SP 106), Kṛpāpayodhi (SP 106), Keśava (PM 104), Govinda (PM 1), Cakrapāṇi (PM 100), Jagannātha (SP 119), Jagannāyaka (PM 11), Jagattrayeśvara (PM 29), Janārdana (PM 11), Deva (PM 3), Nārāyaṇa (PM 24), Nityānandamayapuruṣa (PM 18), Nityeśvara (PM 2), Paramapuruṣa (PM 3), Paśupālasiṁha (PM

22), Prabhu (PM 3), Bhagavān (PM 1), Bhaktavatsala (PM 3), Bhuvanapati (PM 19), Bhuvanasākṣī (SP 118), Bhuvaneśvara (SP 118), Martyottama (PM 2), Mādhava (PM 5, 29), Madhuripu(PM 106), Mukunda (SP 95), Murapramāthī (PM 28), Murāri (PM 19), Yatīśvara (SP 106), Yaduvṛṣabha (PM 28), Yādavendra (PM 6), Yogīndra (SP 117), Ramāpati (PM 21), Vañcanāmanuja (SP 117), Vāsudeva (SP 118), Viśvātmā (PM 18), Viśvanātha (PM 11), Viśvanetā (PM 3,18), Viśvabhartā (PM 120), Viśveśvara (PM 19), Viṣṇu (PM 20), Viṣṭaraśrava (PM 3), Vṛṣṇisiṁha (PM 22), Śārṅgī (PM 29), Śauri (PM 19), Śrīkṛṣṇa (PM 14), Sāgaraśāyī (SP 116), Hari (PM 19), etc.

The epithets of Indra used in the works are Amaravara (PM 16), Gotrāri (PM 7), Jambharipu (PM 6), Jambhāri (PM 119), Tridaśottama (PM 16), Tridaśādhinātha (PM 118), Deveśvara (PM 119), Pākaśāsana (PM 7), Maghona (PM 14), Mahendra (PM 17), Śakra (PM 119), Surapravara (PM 17), etc.

The epithets of Yudhiṣṭhira are Avanīndra (PM 34), Ājamīḍha (PM 17), Kṣitipālamauli (PM 9), Dharmajanmā (PM 4), Dharmarāja (PM 35), Dharmasūnu (PM 1), Dharmātmā (PM 4), Narendra (PM 34), Nṛpati (PM 5), Nṛpendu (PM 13), Pāṇḍaveya (PM 2), Pāṇḍusūnu (PM 31), Pārtha (PM 3), Prauḍhadhī (PM 17), Phalgunāgraja (PM 7), Bhūpati (PM 13), Bhūmipāla (PM 31), Mahāvīra (PM 13), Rājā (PM 13), Rājarāṭ (PM 34), etc.

The amazingly rich vocabulary of Nārāyaṇabhaṭṭa and his befitting presentation of adequately rhyming consonants generate mirthful poetry as in,

kuśaiḥ pavaṁ kumbakurīrabandhanam

kutoʃpi sāśaṅkudhṛtiṁ ca kurvatī

akutsitāśeṣaguṇāpi pārṣatī

kuśabdayogaṁ bahudhā gatā bata. (PM 12, Sl.49)

A list of words used in the Rājasūya, Niranunāsika and Subhadrāharaṇa prabandhas of Nārāyaṇabhaṭṭa as per Chapter II contains more than 7,800 words.

**05. Sandhi**

Around one hundred and twenty words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been identified as explaining around sixty Pāṇinīya sūtras and vārtikas on different rules on Sandhi. Hence it can be assumed that Nārāyaṇabhaṭṭa has made excellent use of the Pāṇinīyan Sandhi grammar to achieve poetical refinement in the three prabandhas under this study.

**06. Samāsa**

Around ninety words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been found to be sufficient to analyze around fifty Pāṇinīya sūtras and vārtikas on different rules on

Samāsa. Examples for six Sarasvatīkaṇṭhābharaṇa sūtras are also seen.

### 07. Kāraka

Around seventy words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been noticed to be fit to analyze around forty five Pāṇinīya sūtras and vārtikas on different rules on Kāraka. Nārāyaṇabhaṭṭa has made excellent use of Kārakas under the Pāṇinīyan system of grammar.

### 08. Kṛt

Around one hundred and thirty five words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been selected as fit to analyze around seventy Pāṇinīya sūtras and vārtikas on different rules on Kṛt.

### 09. Taddhita

Around one hundred and fifty words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been found to be fit to analyze around one hundred and fifty Pāṇinīya sūtras and vārtikas on different rules on Taddhita. Examples for nine Sarasvatīkaṇṭhābharaṇa sūtras were also recognised.

### 10. Upasarga

Twenty two upasargas have been noticed to have in use in Rājasūya, Niranunāsika and Subhadrāharaṇa. A list of upasargas has been included in Chapter II. 58 words with pra,

1 word with parā, 9 words with apa, 56 words with sam, 32 words with anu, 20 words with ava, 46 words with nis or nir, 19 words with dus or dur, 117 words with vi, 8 words with āṅ, 24 words with ni, 9 words with adhi, 2 words with api, 35 words with ati, 33 words with su, 19 words with ut, 39 words with abhi, 8 words with prati, 64 words with pari, and 37 words with upa have been shown in the list of 636 words.

### 11. Lakāra

On analysis, it was found that there are at least two hundred and twenty eight words without duplication in the form of complete verbs denoting moods or Lakāras in Rājasūya, Niranunāsika and Subhadrāharaṇa, a list of which is included in Chapter II. These finite verbs, both in the prose and verse portions of the above three texts comprise of forty five 'laṭ', eighty five 'liṭ', four 'lṛṭ', nineteen 'loṭ', thirty six 'laṅ', seven 'vidhiliṅ', thirty 'luṅ' and two 'lṛṅ'. No specimen for 'luṭ' and 'āśīrliṅ' could be located. As the story was taken from an incident from the itihāsas representing remote past and the art of narration has been largely resorted to in the making of these works, 'liṭ' was used abundantly. Apart from that, 'laṭ' denoting present, 'laṅ' denoting past and 'luṅ' denoting aorist are also used sufficiently, though decreasing in occurrence.

### 12. Use of Non Pāṇinian Sūtras

Six Sarasvatīkaṇṭhābharaṇa sūtras on Samāsa and nine on Taddhita have already been detected in this respective.

Nārāyaṇabhaṭṭa's Prakriyāsarvasva contains numerous citations from Bhoja's Sarasvatīkaṇṭhābharaṇa.

**13. Love for Anuprāsa**

Nārāyaṇabhaṭṭa has great affinity for anuprāsa and he uses alliterative sounds in all the three prabandhas.

'vyājahāra daśanaṁśumaṇḍala-

vyājahāra śabalīkṛtākṛtiḥ' (PM 3) and

'vipravargyaiḥ pravargyaiśca pradīptā yajñavāṭikā

sadbhirupasadbhiśca saṅgatā nitarāṁ babhau' (PM 13) are examples.

pṛṣṭo∫tha puṣṭavinayena yudhiṣṭhireṇa

dṛṣṭvā sa dṛṣṭivalanaiḥ sujanānaśeṣān

utkṛṣṭakṛṣṇamahimasmṛtihṛṣṭaromā

spaṣṭaṁ gariṣṭhatarayā girayā babhāṣe. (PM 17)

The words having the letters 'ṣṭa' continues thrice in the first line, twice in the second line, twice in the third line and twice in the fourth line of the above stanza.

tadanantaraṁ copānta evaṁ sabhāntare vilasantaṁ bhagavantaṁ jagadantarātmānaṁ kṣitibandhurayam atibandhura-vinayam upagamya (PM 18).

The words anantaram, anta, antare, antam, antam, and antarā come in frequent intervals in the above gadya.

gambhīratoyamavagāhya saraḥ kirīṭī

kumbhīramāśu khadanodyatamabhyagṛahṇāt

ambhastaṭīmupagatastu bhujāvalagnām

kumbhastanīṁ kila dadarśa kṛśāvalagnām (PM 99)

Here 'bhīram' comes in the first two lines and 'bhasta' and comes in the last two lines and 'mbh' in all the four lines. The last two lines end in 'āvalagnām'.

tata itaḥ prasṛmaraśilīmukhaprakaraṁ pracalitapravāḷa-karavālaṁ prasāritaketakamukulakuntamukham (SP 113)

The words prasṛmara, prakaram, pracalita, pravāḷa, prasārita comes in this line.

### 14. Excellent Imagery

Though Nārāyaṇabhaṭṭa gives priority to the imagery created by the proper display of consonants and the poetical appreciation arising out of the contradiction between the normal and abnormal possibilities of the senses arising out of the same words or phrases, he is keen also to portray poetical images with eternal existence as well.

The portrayal of Subhadrā who is deeply afflicted by the love for Arjuna and her helplessness to express the same, not only depicts the heroine of Subhadrāharaṇa, but also the art of creating imagery by its author within the limits of the passions developed by him. Thus he portrays his subject of

imagery somewhere as if illustrated, elsewhere as if engraved, as if depressed in soul at sometimes, sometimes as if enjoying the blossomed beauty of wild climbing plants, as if gasping deeply in emotion every minute, as if concealing the carnal emotions on the disguise of drowsiness on journey, as if giving ears to both the news of the spouse and the mirthful reddish tender leaves alike, and as if accepting with coyness and melancholy a garland which ought to have made on the occasion of matrimony. madhye madhye dhanaññjnaya-nipatitahṛdayatayālikhitevotkīrṇeva muṣitacaitanyeva kusumalatāsvanyatamāmeva kṣṇaṁ nirīkṣamāṇā pratikṣanodgatadīrghaniḥśvāsā sañcaraṇakheda iti pañcaśaraglāniṁ nigūhamānā kuhacidullasitarāgāṁ pallavāvaliṁ vallabhavārtāmiva sakhījanopanitāṁ karṇayorādriyamāṇā kvacit priyavayasyayā caturaparigranthitāṁ salajjakhedamādadānā,(PM 113)

The dance of imagery is demonstrated on the dance of ‘agni’ and ‘soma’ both in the sky and the sacrificial pit.

agnau ca some ca sahaiva nṛttam

prakurvatostatra haviṣpramodāt

sphuliṅgatoyairvyatikīryamāṇaiḥ

simāt simādityudagānninādaḥ (PM, page 16)

The emergence of Narasimha is another example for the grand picturesque imagery of Nārāyaṇabhaṭṭa.

etasyaiva tadagrajāsurabhujastambhāhatāt stambhataḥ

sambhūtaṁ namṛgaṁ na mānuṣamaho tat ghorarūpaṁ vapuḥ

taptasvarṇasavarṇaghūrṇadatirūkṣākṣaṁ śaśāṅkaprabham

vyāttavyāptamukhāgravalgirasanādamṣṭrāyugoḍḍāmaram.

(PM 23, Sl.108)

The postwar scenario of Raivataka where everything except human life and blood were destroyed is depicted in excellent images and metaphors.

vikīrṇabhūṣāmaṇiśoṇabhāsam

śirastravarmādidukūlakhaṇḍām

aśoṇitāmapyavaniṁ samantāt

saśoṇiteti bhramayāmbabhūve. (PM 122)

The characterization of Balarāma, Arjuna and Subhadrā by employing the symbols of 'bherī', 'roṣa', 'ratha', 'mahiṣi', 'putrī', 'caraṇa', 'nipatana', 'śāntaroṣa', 'turaga', and 'dūraṁ' are very successful and the evolving imagery resounds long after.

śrutvā prasthānabherīṁ pathi kuruvṛṣabhaḥ so∫pi vīrasvabhāvāt

roṣākrānto babhāṣe kurumahiṣi rathaṁ tūrnamāvartayeti

bhīmatyā vṛṣṇiputryā caraṇanipatanāt sāntvitaḥ śāntaroṣaḥ

kāntāsārathyadhāvatturagarathajavādāśu dūraṁ prapede.

(PM 124)

Arjuna's persuasion of Subhadrā to be in the attire of a 'gopikā' when she meets Pārṣatī not only conveys the message to his newly wed wife but also portrays the normal disposition of Draupadī.

kalyāṇagātri śṛṇu sa khalu pārṣatī tvam

sadyo mayā saha gatāṁ na saheta nūnam

pūrvoditaṁ ca hṛdi muñcati sā na kiñcit

tad gopikākṛtirupetya ca mānayainām. (PM 125)

Thus Nārāyaṇabhaṭṭa's works possess excellent imageries.

**15. Descriptive Power**

Nārāyaṇabhaṭṭa has a skill in describing the events in a charming manner. The grandeur, majesty and awe generated out of sonorous and resounding rhythm is an entitlement solely claimable by Nārāyaṇabhaṭṭa. This rhythm when combined with his mastery over his excellent descriptive power creates poetical excellence. The slaughter of Hiraṇyakaśipu is such an instance.

bhūyaḥ saṅkhyamukhe mahāsuramamuṁ prodgṛhya dorbhyāmayam

dvāreʃthoruyuge nipātya nakharān vyutkhāya vakṣobhuvi

nirbhindannadhigarbhanirbharagaladraktāmbubaddhotsavam

pāyampāyamudastavān bahujagatsamhārisimhāravān

(PM 23, Sl.109)

The yāgaśālā in Rājasūya when touched with the magical band of the descriptive power of Nārāyaṇabhaṭṭa is experienced as a convincing reality.

śālā tāvanmahībhṛtpadavimitamahāprakramothapramāṇā

prāgvamśodyatsadomaṇḍapamahitahavirdhānaśālā viśālā.

mārjalīyāgnīdhrakaparilasitā śaṅkusankīlitorvyām

kalpaṁ śilpaṁ ca buddhvā vyaraci bahumaṇistambha-hemacchadāṅkā (PM 9, Sl.36)

Sītā of Niranunāsika, when described by the author, alights as a lightning revealing the momentary brightness of her beauty as in,

"aśeṣatirohitaśarīrapaścādbhāgairgātrayaṣṭāvapi jaladharaikadeśadṛṣṭataṭillatāpratītikāribhiḥ" (PM 254)

The perfection of this splendor is attained by the descriptive power of the author by his words before and after the above quotation, from "tatra khalu…" to "kāpi kātarākṣī vīkṣitā" and the tender and golden figure of wholesome Sītā is manifested in almost flesh and blood.

### 16. Examples of Simile

Similes rise up from the mastermind of Nārāyaṇabhaṭṭa like Arjuna emerging from the deep resembling the morning sun emerging out of the great ocean in the dawn.

"sa codamajjanmudito jalāntāt

payonidherarka iva prabhāte". (PM 96, Sl.7)

The prominent beauty of Subhadrā among her maids is best displayed by the simile,

sākaṁ sakhībhiralasāṅgalatā samāgāt

tārāgaṇairiva samaṁ śaradindulekhā PM 105.Sl.45

Nārāyaṇabhaṭṭa is also fond of using series of similes as in, 'teṣu ca upasaddineṣu gāṅgeyalāṅgalāñcitasaṅkarṣaṇa-vidalitasanniveśāyāṁ hastinapuryāmiva satyāmuttaravedyāṁ prathamaṁ khalu prathanapṛthivītalamiva samaranihatā-śvapuruṣaśīrṣasamācitaṁ muhūrtadūṣaṇamiva ahimastaka-samavetaṁ kṣitimaṇḍalamiva adhogatamahākurmādhiṣṭhitaṁ ravimaṇḍalamiva antargatahiraṇ-mayapuruṣaṁ pāṇḍavapura-miva nikhilaprāṇabhṛdbhirāpūritaṁ vaiyākaraṇavākyamiva yathocitayojitavibhaktikāryaṁ gaganatalamiva aśvinīkṛttikādi-klrptodayaṁ jagadādivṛttamiva sṛṣṭisampannavirāḍ-antasthanākasanmaṇḍalaṁ śrikṛṣṇabālyamiva yaśodānugamya mānaṁ śūrpaṇkhāṅgamiva vikarṇīkṛtasamsthānaṁ paramānnamiva ghṛtāktabahuśarkaropacitaṁ nirguṇātma-tatvamiva navapurīṣa-cchuritaṁ madhyasthavacanamiva

darśitobhayapakṣamukhaṁ varṇajālamiva pañcavargo-dañcitaṁ svāhādevīhṛdayamiva agnipraṇayāspadībhūtaṁ bhiṣagviceṣṭitamiva darśitakṣaraghṛtadhārā-nidhānam agnicityāpadamadīpyata. (PM 14)

The multiple and multi-directed similes as used in the post war inspection of the battle ground by Balarāma and his men as depicted in Subhadrāharaṇa are a specialty of Nārāyaṇabhaṭṭa.

śyenayāgamiva śaragaṇāstīrṇavedibhāgam

As in the floor prepared for śyenayāga where śara plants shoot out abundantly (śaragaṇāstīrṇavedibhāgam) the multitude of arrows were seen distributed through out the battlefield (śaragaṇāstīrṇavedibhāgam). Here the upameya has multiple meanings which in turn, act as both upamāna and upameya to form a simile where the upamāna and upameya are the same phrase.

puṣpasamayamiva śilīmukhapūritasālam

As in the spring season (puṣpasamayamiva) where the sāla trees are full of beetles (śilīmukhapūritasālam), the walls were filled with arrows (śilīmukhapūritasālam).

viṣṇurathamiva patrivarākrāntaketudaṇḍam

As in the chariot of Viṣṇu (viṣṇuratha) i.e., Maṇiratha, where the flagpole is conquered by Garuḍa

(patrivarākrāntaketudaṇḍam), all the flagpoles were seen conquered by great arrows (patrivarākrāntaketudaṇḍam).

### 17. Sense of Humour

Nārāyaṇabhaṭṭa is an expert in creating satirical situations. There are numerous examples for his instinct for making purāṇic stories into satires using the dual meant irony. It is well known that Soma has accepted Budha as his suta. But the budhas at the yāga accepted sutam soma i.e. extracted somarasa. (PM 15)

In Subhadrāharaṇa, the heart to heart chat of Subhadrā and Arjuna, unlike the expected ease of tension of love, worsens the duo, as in the case of a medicine given by an inexpert physician.

tattu sallapitaṁ tanvyā tāpaśāntikṛte kṛtam

tāpavṛddhyai dvayorāsīt durvaidyasyeva bheṣajam (PM 115)

In Niranunāsika, Śūrpaṇakhā mocks at Rāvaṇa as, 'shame on you, ye king of the rākṣasas, ye victim of evil infamy, thy hands are bereft of masculine quality.'

hā! hā! rākṣasarāja! duṣparibhavagrastasya dhik te bhujāḥ.

Thus Nārāyaṇabhaṭṭa is a man of standard comedy.

### 18. Use of Phrases with Dual Meaning

Quite a few of these are based on the double meaning of words. In some other instances he employs the technique of

splitting words differently. The śloka 95 in RP is an excellent imagery based on the double meaning of words.

yadvā sindhubhuvo jarāpralapitairmuhyantvamī pāṇḍavāḥ

kṛṣṇa tvaṁ tvanṛpo nṛpārhamahanaṁ hāsyaṁ na kiṁ manyase (PM 21)

These are the words of Śiśupāla that the Pāṇḍavas all are fools because they are approved the words of Bhīṣma. By the word of jarāpralapitaiḥ, first denotes the bad meaning that Bhīṣma is too old to take good decisions and his decisions will harmful to Pāṇḍavas. At the same time we can also see another reverential meaning by this word. Here the word denotes Bhīṣma's old age as a good thing. Bhīṣma is the great ācārya who possess old age through which he had attained a wide variety of experience. Such an experienced man always takes suitable decisions. The word 'amī pāṇḍavāḥ' denotes 'the cheap Pāṇḍavas'. Then Śiśupāla turned to Kṛṣṇa and laugh at him saying that Kṛṣṇa is not a king and he is accepting the worships for kings without shame. The sentence can also be interpreted as, Kṛṣṇa is greater than all these kings and he did not find indignity in accepting such a worship which is only for the kings. So we can imagine that Kṛṣṇa found importance for his worshipers.

Another example is,

bhuñjānāḥ sākamekāmagaṇitaguravo brahmahantustanūjā

muṇḍāpautrāśca raṇḍājaṭharasamuditāḥ paṇḍitāḥ

pāṇḍuputrāḥ

bhrūṇaghnyāḥ sūnumenaṁ dvijanakatanayaṁ bhrātaraṁ pītaśītho-

renaṁ yanmānanāyāṁ jagṛhuridamalaṁ vartate yuktarūpam PM 21.

These are the irritating words of Śiśupāla towards Pāṇḍavas. He says that the Pāṇḍavas are the dirty creatures because there is only one wife for five persons. They have no respect towards their masters. They are the sons of Pāṇḍu who had done the great sin of brahmahatyā i.e. killing of a brāhmin. By the word of 'brahmahantuḥ' he denotes the past of Pāṇḍu. When Pāṇḍu went for a hunt in the forest he killed the sage Dama who was in the form of an animal. Śiśupāla also states that the Pāṇḍavas are the grandson of widow Ambikā and got birth from the prostitute. The ugly Pāṇḍavas selected Kṛṣṇa, who is ugliest of all creatures for their worship. Kṛṣṇa is the son of the lady who killed the babies. He had two fathers. His brother Balarāma is a drunkard. So Kṛṣṇa's family background is very bad. At last he questions the Pāṇḍavas that how can you choose such a dirty person for this auspicious occasion? The poet uses the word 'bhrūṇaghnī' to denote Devakī because she gave her children to Kaṁsa to kill. The word 'dvijanakatanayaḥ' gives us the names of Vāsudeva and Nandagopa. Both of them possess great

parental affection towards Kṛṣṇa. So the poet says two fathers of Kṛṣṇa. Thus the verse gives us two meanings, one is praising and the other is cursing.

Another instance is,

evaṁ ca yogini viyogadaśāṁ prapanne

varṣāmbu pāvakatayā kila paryaṇaṁsīt

vidyutprabhāpi vidadhe hṛdayāndhakāram

jātiprasūnamapi jātivirodhi jātam. (PM 107-108.)

This is the description of the miserable condition of Arjuna who fell in love with Subhadrā.

**19. Use of Verse**

Rājasūya contains 148 stanzas of verse and 46 paragraphs of gadya. Niranunāsika consists of 7 verses and 1 gadya. There are 147 stanzas of verse and 46 paragraphs of gadya in Subhadrāharaṇa. Thus the number of verses is a little more than three fold of the number of paragraphs of gadya.

Being a prolific writer and a scholarly poet, Nārāyaṇabhaṭṭa is very fond of verses. His verses are spontaneous and communicative. Even the dull geographical narration thus turns out to be interesting poetry by the touch of Nārāyaṇabhaṭṭa.

pāṇḍyaḥ pāṭīrakūṭān maricapurucayān keralo∫vantirājo

lakṣaṁ yoṣāśca bhūṣāḥ śubhitamaṇimahaḥ kandalāḥ kuntaleśaḥ

kāśīśoʃśītisāhasrakamadita gavāṁ kīkaṭeśoʃśvakoṭiṁ

cīneśaḥ paṭṭabhedān gajarathaturagān bhūri sauvīravīraḥ

(PM 4, Sl.17)

Rājasūya and Subhadrāharaṇa are well known for their prominence of verses, but Niranunāsika do not conform to this peculiarity.

### 20. Use of Prose

The majestic prose utilized in the three campūs under this study is not dependant of or subservient to the verse engaged therein. The language of the prose is rhythmic and scholarly and long compounds are used widely. The grammatical variety of the vocabulary is also unusual. However the prose also do not keep outside the general purview of the works, and thereby they permit an integration of the prose and poetry to admix each other properly to yield poetical delight as envisaged in the definition of campū.

### 21. Aesthetic Excellence

The beauty of the campūs of Nārāyaṇabhaṭṭa is mainly due to his philosophical outlook, which is liberal in all aspects. He can be termed as a man of simplicity and of utmost humility. A crude sense of equality is omnipresent in his

campūs, and nothing which can be termed as intolerance is visible anywhere.

The attraction of these campūs is the ratio of sound and silence engaged in the rhythmic language used therein. The variance in this ratio gives rise to varied rasas and the poet by employment of this method creates charm.

The splendor of these campūs is in the in-depth knowledge of their author in the inheritance of our ancestral wisdom.

The glory of these campūs are in the harmony of their author with the universal humanitarianism with which he has established a unity of mind between himself and his countless readers of all centuries, including the many millennium yet to come.

### 22. Excellence in Summarizing

As narration is the core of the campū style, the art of summarizing is an inevitable tool of an author and narration in concise verses or prose has been a widely resorted to technique, followed by poets like Nārāyaṇabhaṭṭa and his skill in this art has been excellent.

Nārāyaṇabhaṭṭa narrates in a single verse the killing of Madhu and Kaiṭabha and the Matsya, and Kūrma incarnations.

eṣa eva madhukaiṭabhau jhaṭiti pāṭayannakṛta medinī

pīnamīnavapurāninā̄ya khalu dānavena muṣitā śrutīḥ

sindhumanthanadhurandhareṣu ca purandarādiṣu cirantano

bandhureṣa kila mandaraṁ jhaṭiti sandadhāra kamaṭhātmanā.

(PM 23, Sl.106)

The slaughters committed by Kṛṣṇa in his childhood as described in detail in the 50th and 51st daśakas of Nārāyaṇīya, is given in prose as,

"pūtanāśakaṭāsurapavanavatsabakāghamukhānāṁ nidhanenaiva nijapadapradāyī". (PM 25) Vatsaharaṇa and Braḥmagarvaśamana described in the 52nd daśaka are summarized in the line "viriŋcavaŋcanabahurūpaviharaṇe ca nikhilagomātṛsneha-prasarānātmagocarāneva cirataraṁ viracayan" (PM 25).

In Subhadrāharaṇa the journey of Arjuna to the Himālayas is summarized in a stanza. (PM 98) In Niranunāsika the death of Vidyuŋjihva is summarized in a single compounded word with nine phonemes. (PM 253)

### 23. Philosophy of Nārāyaṇabhaṭṭa

Nārāyaṇabhaṭṭa was an individual with divergent personalities and the interpretations of his life by many were also different, the integration of which is not an easy task.

Nārāyaṇabhaṭṭa lead a very simple and humble life. Though his early life was a bit loose he soon disciplined his life

and led his personal life fully faithful to his wife and child. But the genius inside him was different and required an expression of its self. He found poetry as an outlet for the purpose.

The reader always feels awe on the sight of the magnanimity of the thought behind the works of this simple man. Love for perfection was his objective to create poetry. He always contemplated on the proper display of words and phrases, but his meditation was on the purity of the inner self. All the characters of these prabandhas do not feel any taint of sense of sin. On selecting the themes his consideration was always the scope for revealing the basic desires of the psyche. Śānta, śṛṅgāra and vīra were his favorite rasas. He never saw a chance for a tragedy to occur his kāvyas. Nārāyaṇabhaṭṭa had no thought of villainy in his campus. Even Śiśupāla is portrayed as Jaya, one of the prominent servants of Viṣṇu. It is the destiny that compels human beings to do evils. This was his belief. Arrogance and intolerance can never be seen against any class or creed in any works of Nārāyaṇabhaṭṭa.

Nārāyaṇabhaṭṭa has shown the boldness to expose all the human sentiments including sex without a sense of taboo. He was in open defiance of the common belief on the fear of blasphemy, but he equally gave the chance to praise Kṛṣṇa when abused by Śiśupāla in his Rājasūyaprabandha. Thus he upheld the human liberty to uphold or to abuse the existence

of a particular god, in the same set of words by employment of his skill in making phrases with double meaning.

According to him morality should come not from outside but from within. His morals were liberal. The example of Arjuna in Subhadrāharaṇa is not accidental. Tolerance, equality, liberty and cultural insight always coloured his views.

His vantage point was the deep knowledge of the human inborn desires. He could see centuries of people to come when viewing from this point of view. All the great competitions arising out of enmity, according to his perspective, was won by only the winner but not by the people. At the conclusion of Rājasūya the poet says, 'evaṁ spardhānubandhe mahati sati jayaṁ kevalaṁ jānate te.' The world does not have the least interest in it.

His brashness to the existing intolerance against the non Pāṇinian grammatical systems is well known. He was not an anarchist. He has written some praśastis on some kings. But it cannot be stated that he had some affinity towards any particular king except for Devanārāyaṇa of Ampalappuḻa who also assumed the role of a personal friend of Nārāyaṇabhaṭṭa. He never hesitated on either accepting or rejecting the courtmanship of any king.

He was always a lonely man and believed that a human being was always lonely when tempted by the merciless destiny. He himself was a victim of destiny. Arjuna,

Subhadrā, Yudhiṣṭhira, Draupadī, Śūrpaṇakhā, Sītā etc. also are portrayed as the victims of this immense power.

During his childhood he had the religious belief on the deities of Bhagavati, Gaṇapati and Viṣṇu. As the Viṣṇu concept extends over to his numerous incarnations and as the circumstances promoted such a flourishing belief, Nārāyaṇabhaṭṭa had the opportunity to praise Viṣṇu abundantly. But he had stuck on his personal beliefs and he died worshipping his first deity Bhagavati, though in a different form as Pārvatī of Mukkola. He has not promoted or de-promoted the belief in any particular god. However, he can never be considered as monist who either do not believe in god or believes in a single god.

## 24. An Appreciation of the Genius of Nārāyaṇabhaṭṭa

Nārāyaṇabhaṭṭa is a giant among the geniuses of Kerala Sanskrit Literature. Out of the 120 works attributed to him Nārāyaṇīya, Prakriyāsarvasva, Rājasūya and Subhadrāharaṇa alone can claim him his outstanding genius. These works are in the forms of kāvya, stray verses, prabandhas, praśastis, stotrakāvyas, vyākhyās, śāstrakāvyas on vyākaraṇa, Veda, mīmāmsā, jyotiṣa, chess and śrauta, and some unclassified works.

His aesthetical excellence, his mastery over vocabulary and prāsa, his unchallenged grammatical supremacy, his

superior skill in metaphors and similes, his great power to narrate in dual-meant phrases, etc. prove his poetical genius.

His experience as a courtier under different kings, his indifference towards them, his philosophical significance in promoting harmony, liberty, equality and other humanitarian values, his prodigy, intellect, brilliance, talent and other abilities doubtlessly name him as an emperor of the geniuses in the field of his accomplishment.

His genius is beyond all possible scopes of description.

# CHAPTER II

# VOCABULARY IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

## Introduction

Nārāyaṇabhaṭṭa through his attributed 120 works of eminence has shown tremendous power of vocabulary. When only three of his campūs of which Niranunāsika does not cover more than three pages are taken up for this study more than 7800 unique words were identified in them. The fact that his earlier works remained as technical works such as Māna part of Mānameyodaya and his later works covered prakriyāsarvasva and dhātukāvya add gravity to this inference. Nobody in Kerala has ventured to produce first class literature in Sanskrit in such outstanding quantity and quality alike.

Rājasūya, Niranunāsika and Subhadrāharaṇa are the three best representative works of Melputtūr as opined by many critics. Rājasūya exhibits the śāstrapāṇḍitya of Melputtūr, where as Subhadrāharaṇa excels in poetical merit, and Niranunāsika reveals his mastery on vocabulary and as a work devoid of nasal sounds it is a novel adventure in the entire history of Sanskrit literature of Kerala, as far as we know. These are Campūprabandhas, a kind of mixed Kāvya variety containing prose and verse.

The accepted texts of Rājasūya, Niranunāsika and Subhadrāharaṇa are as available from the Prabandhamañjarī of Dr. N.P. Uṇṇi. Portions of additional texts are also considered wherever they offer other valuable materials.

Even though individual words are considered as original the same criteria is applied to different forms of the same word and also compounds made there-from. Separate lists of Upasargas, Nipātas and Lakāras are also prepared. As the words used are reproduced as such, the other grammatical forms such as taddhitas can be verified easily.

The meanings of words are not considered in this study in the hope that the same can be taken up separately in large scale once all of Nārāyaṇabhaṭṭa's works are collected and published which this author plans to do in case some funds can be raised. The present study is intended to get a general idea of the lexicographical and grammatical peculiarities of the works of Nārāyaṇabhaṭṭa.

The reference to the original page number of the word as seen in Prabandhamañjarī is given as abbreviated as PM. Other texts also are referred to wherever necessary.

Only the first entry each in respect of every text is given in the lists. Any repetition, however, is avoided. The transliteration table is given before the contents. As word lists are included, separate index or bibliography are not prepared.

## A LIST OF WORDS USED IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

| | |
|---|---|
| akathanānuśayena | PM 103 |
| akarot | PM 100 |
| akasmāt | PM 24 |
| akāṇḍa | PM 20, 112 |
| akāṇḍe | PM 104 |
| akāriṣi | PM 2 |
| akārṣīt | PM 31 |
| akārṣuḥ | PM 9 |
| akuṇṭhajavam | PM 30 |
| akutsitāśeṣaguṇā | PM 12 |
| akuruta | PM 10 |
| akurvan | PM 31 |
| akṛta | PM 23 |
| akramodyad | PM 24 |
| akrīṇata | PM 13 |
| akraiṣuḥ | PM 11 |
| akṣam | PM 23 |
| akṣamaḥ | PM 22 |
| akṣamamāṇā | PM 115 |
| akṣameṣu | PM 27 |
| akṣarām | PM 20 |
| akṣi | PM 253 |
| akṣaiḥ | PM 31 |
| akhila | PM 25, 99, 254 |
| akhilajanaiḥ | PM 30 |
| Akhiladurvagāhasphāragambhīravṛtyoḥ | PM 99 |
| akhilabhuvanam | PM 20 |
| akhilam | PM 5, 119 |
| akhilāḥ | PM 18, 106 |
| akhilābhibhūṣṇum | PM 28 |
| akhilaiḥ | PM 6 |

| | |
|---|---|
| agaṇitaguravaḥ | PM 21 |
| agaṇeyabhāgyam | PM 119 |
| agamat | PM 105 |
| agaru | PM 5 |
| agāt | PM 34, 125 |
| agṛhṇata | PM 15 |
| agniḥ | PM 12 |
| agnikāryādi | PM 96 |
| agnicayana | PM 10 |
| agnicityā | PM 10 |
| agnicityāpadam | PM 14 |
| agnipraṇaya | PM 14 |
| agnipraṇayā-spadībhūtam | PM 14 |
| agniṣṭoma | PM 33 |
| agniṣṭomam | PM 10 |
| agniṣṭoma-samstham | PM 32 |
| agniṣṭome | PM 11 |
| agnīn | PM 10 |
| agnīṣoma | PM 14 |
| agnīṣomādyam | PM 11 |
| agnīṣomīya | PM 14 |
| agnau | PM 16 |
| agra | PM 23 |
| agrabhāgā | PM 117 |
| agradeśasya | PM 254 |
| agrajaḥ | PM 253 |
| agrajāsura | PM 23 |
| agrajasya | PM 254 |
| agrataḥsaro | PM 27 |
| agrima | PM 33 |
| agrimatama | PM 17 |
| agrīyasamarhaṇam | PM 20 |
| agryapūjanavidhiḥ | PM 17 |

## A SELECTED LIST OF UPASARGAS

### PRA

| | |
|---|---|
| prakaṭa | PM 24 |
| prakara | PM 3 |
| prakarṣa | PM 115 |
| prakāṇḍda | PM 27 |
| prakāśa | PM 28 |
| prakupita | PM 100 |
| prakopa | PM 29 |
| prakṛṣṭa | PM 122 |
| prakramaḥ | PM 111 |
| prakṣepa | PM 254 |
| prakṣobhaḥ | PM 24 |
| pracaya | PM 255 |
| pracāraiḥ | PM 255 |
| pracuram | PM 3 |
| prajñā | PM 4 |
| praṇaya | PM 4 |
| praṇayana | PM 14 |
| praṇayini | PM 97 |
| praṇāyye | PM 20 |
| pratāpa | PM 253 |
| pratīram | PM 98 |
| pradāna | PM 32 |
| pradāya | PM 112 |
| pradīpita | PM 104 |
| pradīrṇa | PM 26 |
| prapātam | PM 28 |
| prabandhaḥ | PM 253 |
| prabala | PM 14 |
| prabhava | PM 253 |
| prabhā | PM 108 |
| prabho | PM 3 |
| prabhojanataḥ | PM 20 |
| pramadabhara | PM 34 |
| pramāṇam | PM 109 |
| pramukha | PM 117 |
| pramoda | PM 122 |
| prayogam | PM 15 |
| pralamba | PM 24 |
| praḷaya | PM 121 |
| praharaṇa | PM 22 |
| prahāra | PM 15 |
| prahita | PM 104 |
| prasaṅga | PM 7 |
| prasannāyām | NP 117 |
| prasabham | PM 1 |
| prasava | PM 254 |
| praśamaḥ | PM 108 |
| praśrayo | PM 110 |
| praśānta | PM 124 |
| praśithilā | PM 107 |
| prasādam | PM 20 |
| prasārita | PM 113 |
| prasiddha | PM 122 |
| pravaṇa | PM 6 |
| pravara | PM 12 |
| pravāḷa | PM 113 |
| pravāha | PM 254 |
| praveśam | PM 5 |

### PARA

| | |
|---|---|
| Parāgatarāja-hamsaḥ | PM 101 |

### APA

| | |
|---|---|
| apakṛtavān | PM 27 |
| apatrapa | PM 253 |
| apanaya | PM 27 |
| apayāntīm | PM 107 |
| apayāntīm | PM 107 |

**DUS & DUR**



**VI**

**SU**



**UT**

| | |
|---|---|
| udīrṇa | PM 2 |
| udīrya | PM 29 |
| udgata | PM 113 |
| udgātṛbhiḥ | PM 15 |
| udgīrṇa | PM 34 |
| udghāṭayan | PM 20 |
| udghoṣam | PM 12 |
| uddhṛtya | PM 23 |
| udbhavaḥ | PM 106 |
| udbhāvya | PM 20 |
| udbhūti | PM 254 |
| uddhūlayiṣye | PM 34 |
| udvaman | PM 20 |
| udvahantīṣu | PM 105 |

**ABHI**

| | |
|---|---|
| abhikhyā | PM 255 |
| abhigamya | PM 103 |
| abhigṛhṇan | PM 28 |
| abhighoṣayantaḥ | PM 15 |
| abhijuṣṭayā | PM 17 |
| abhidhāna | PM 255 |
| abhidhāya | PM 107 |
| abhinandana | PM 25 |
| abhinava | PM 99 |
| abhinayam | PM 14 |
| abhiniveśa | PM 104 |
| abhinīta | PM 103 |
| abhipūjā | PM 21 |
| abhipracārya | PM 28 |
| abhiprasādya | PM 109 |
| abhiprasthāya | PM 1 |
| abhiprāsya | PM 13 |
| abhimati | PM 22 |
| abhimatigranthil aḥ | PM 22 |
| abhimantrite | PM 102 |
| abhimukhaḥ | PM 108 |
| abhiyayau | PM 17 |
| abhiyātaḥ | PM 100 |
| abhiraivatakam | PM 121 |
| abhirāma | PM 2 |
| abhilāṣa | PM 104 |
| abhivavande | PM 108 |
| abhivāditaḥ | PM 96 |
| abhivīkṣya | PM 28 |
| abhiśaṅkyā | PM 109 |
| abhiṣiktaḥ | PM 19 |
| abhiṣekasya | PM 31 |
| abhiṣecanīya | PM 12 |
| abhisartukāmaḥ | PM 1 |
| abhihata | PM 255 |
| abhihanyamānaḥ | PM 102 |
| abhihitaḥ | PM 99 |
| abhīpsan | PM 34 |
| abhīṣṭadughā | PM 24 |

**PRATI**

| | |
|---|---|
| pratikaḷam | PM 120 |
| pratikṣaṇam | PM 110 |
| pratipada | PM 11 |
| pratimukham | PM 28 |
| pratihatiḥ | PM 31 |
| pratyakṣam | PM 26 |
| pratyagra | PM 117 |
| pratyaham | PM 111 |

**PARI**

| | |
|---|---|
| anurāga-pariposam | PM 106 |
| aparimita | PM 12 |
| janaparityaktāni | PM 99 |
| parikarma | PM 10 |
| parikarākharva | PM 4 |

| | |
|---|---|
| parikāveri | PM 98 |
| parikrāman | PM 98 |
| parigata | PM 254 |
| parigṛhītā | PM 254 |
| paricayāt | PM 255 |
| paricihnito | PM 10 |
| paricchada | PM 117 |
| paricchādita | PM 117 |
| parijagrāha | PM 15 |
| paritoṣa | PM 15 |
| parityaktāni | PM 99 |
| paritṛpta | PM 19 |
| paridahyamānaḥ | PM 116 |
| Paridīpitaman-mathaḥ | PM 103 |
| paridrutāḥ | PM 121 |
| paripākasulabhā | PM 255 |
| paripāṭala | PM 255 |
| paripūrṇe | PM 5 |
| paripūraṇa | PM 25 |
| parīkṣitaḥ | PM 109 |
| paripoṣakṛta | PM 254 |
| pariplavamānā | PM 115 |
| paripṛṣṭena | PM 99 |
| paripṛīta | PM 6 |
| paribṛmhita | PM 8 |
| paribhavaḥ | PM 253 |
| paribhūṣitasya | PM 32 |
| parimilitāsu | PM 105 |
| parirabdhum | PM 97 |
| parirambha | PM 103 |
| parirāṭinam | PM 28 |
| parilasita | PM 9 |
| parilolad | PM 254 |
| parivardhamāna | PM 104 |
| parivartamānā | PM 116 |
| parivīta | PM 255 |
| pariveṣaṇa-kṛtyam | PM 8 |
| pariveṣatayā | PM 254 |
| parivṛḍha | PM 24 |
| parivṛtaḥ | PM 105 |
| parivṛddhaśaṅkā | PM 114 |
| pariśobhite | PM 31 |
| pariśrāmyat | PM 8 |
| pariṣkāra | PM 254 |
| parisara | PM 254 |
| parisasruḥ | PM 113 |
| pariharaṇāya | PM 5 |
| parihāsinam | PM 3 |
| parihita | PM 255 |
| parihimsan | PM 25 |
| parihṛṣṭa | PM 3 |
| paryaṇamsīt | PM 107 |
| paryapṛcchat | PM 101 |
| paryavartata | PM 20 |
| paryavasite | PM 15 |
| paryasta | PM 22 |
| paryākulam | PM 125 |
| paryutsuka | PM 118 |
| saparirambha | PM 97 |

**UPA**

| | |
|---|---|
| upakaraṇa | PM 12 |
| upakalpya | PM 110 |
| upakramaṇam | PM 105 |
| upagamya | PM 108 |
| upagame | PM 101 |
| upagūhāmi | PM 2 |
| upatiṣṭhantīm | PM 97 |
| upadāpadārtha | PM 1 |
| upadiśatī | PM 255 |
| upadīkṛta | PM 7 |
| upadravayutā | PM 15 |

# A SELECTED LIST OF NIPĀTAS

| | |
|---|---|
| aṅga | PM 110 |
| atikramya | PM 98 |
| atikṛcchra | PM 255 |
| atibahalatayā | PM 255 |
| atha | PM 31 |
| adhigarbha | PM 23 |
| adhigodāvari | PM 98 |
| adhyāviśya | PM 33 |
| anu | PM 97 |
| anududruvuḥ | PM 16 |
| anudruta | PM 8 |
| apakṛtavān | PM 27 |
| apanaya | PM 27 |
| api | PM 2 |
| abhikhyā | PM 255 |
| abhijuṣṭayā | PM 17 |
| avagamya | PM 107 |
| avalambāḥ | PM 5 |
| asi | PM 123 |
| asmi | PM 109 |
| aho | PM 19 |
| āniśam | PM 112 |
| ānṛṇyam | PM 29 |
| ārāt | PM 113 |
| iti | PM 107 |
| iva | PM 106 |
| iha | PM 32 |
| udagra | PM 254 |
| udajughūṣan | PM 117 |
| upadāpadārtha | PM 1 |
| upadīkṛta | PM 7 |
| katham | PM 111 |
| kim | PM 114 |
| kimu | PM 115 |
| kila | PM 109 |
| kutaḥ | PM 12 |

| | |
|---|---|
| kutra | PM 109 |
| khalu | PM 100 |
| ca | PM 254 |
| cid | PM 1 |
| tat | PM 253 |
| tathā | PM 118 |
| tāvad | PM 116 |
| tu | PM 23 |
| tvat | PM 104 |
| diṣṭyā | PM 2 |
| dhik | PM 21 |
| duravabodha | PM 255 |
| durbhūpaiḥ | PM 20 |
| na | PM 21 |
| nanu | PM 115 |
| niculitāṅga | PM 112 |
| nibiḍita | PM 10 |
| niḥśeṣakośa | PM 19 |
| niḥsīma | PM 35 |
| nu | PM 107 |
| nūnam | PM 125 |
| parāgataḥ | PM 101 |
| paribhavaḥ | PM 253 |
| paribhūṣitasya | PM 32 |
| paśu | PM 30 |
| purā | PM 100 |
| pratikaḷam | PM 120 |
| pratikṣaṇam | PM 110 |
| prabandhaḥ | PM 253 |
| prabhā | PM 108 |
| brūhi | PM 106 |
| mā | PM 35 |
| mithyā | PM 27 |
| yat | PM 30 |
| yatra | PM 119 |
| yathā | PM 121 |

| | |
|---|---|
| yāvadvedam | PM 16 |
| vā | PM 2 |
| vipat | PM 253 |
| vipāṭayan | PM 96 |
| vibhave | PM 34 |
| vibhrājiṣṇum | PM 28 |
| satyam | PM 103 |
| saha | PM 100 |
| sugama | PM 111 |
| sudṛśam | PM 105 |
| sudhiyaḥ | PM 17 |
| sma | PM 121 |
| hanta | PM 2 |
| ha hi | PM 24 |
| hā | PM 118 |
| hā hanta | PM 2 |
| hā hā | PM 253 |
| hi | PM 105 |
| he | PM 105 |
| ho | PM 112 |

## A SELECTED LIST OF LAKĀRAS

### LAṬ

| | |
|---|---|
| avabhāṣe | PM 3 |
| asti | PM 117 |
| upagūhāmi | PM 2 |
| upayāti | PM 107 |
| kḷiśyate | PM 115 |
| gadati | PM 102 |
| gantāsi | PM 100 |
| cintyate | PM 17 |
| jayati | PM 23 |
| dadāmi | PM 16 |
| dveṣṭi | PM 27 |
| namati | PM 18 |
| nirdhunomi | PM 28 |
| niśamayati | PM 102 |
| paśyāmi | PM 108 |
| pinaṣmi | PM 17 |
| pṛcchati | PM 8 |
| pṛcchasi | PM 123 |
| prakaṭayāmi | PM 26 |
| prakramate | PM 32 |
| pramodante | PM 6 |
| pramode | PM 9 |
| prayāti | PM 114 |
| projjṛmbhe | PM 24 |
| bibheti | PM 27 |
| bhāti | PM 15 |
| manyase | PM 21 |
| muñcati | PM 125 |
| yacchāmi | PM 30 |
| yāti | PM 123 |
| yānti | PM 116 |
| rājati | PM 9 |
| lasati | PM 111 |
| vadati | PM 109 |
| vahati | PM 24 |
| vāñcchanti | PM 106 |
| vidadhe | PM 23 |
| viḷambate | PM 113 |
| vrajati | NP 117 |
| samanupṛcchati | PM 102 |
| samāvṛṇute | PM 121 |
| sampūrayāmi | PM 121 |
| sampūrayāmo | PM 34 |
| sahate | PM 118 |
| sahante | PM 95 |

### LIṬ

| | |
|---|---|
| anutaṣṭuḥ | PM 11 |
| anuśuśoca | PM 32 |
| abhiyayau | PM 17 |
| abhyeyuḥ | PM 8 |
| avatatāra | PM 9 |
| ācacakṣe | PM 20 |
| ājaghnuḥ | PM 31 |
| ādadānā | PM 113 |
| ānindruya | PM 23 |
| āpa | PM 100 |
| āpuḥ | PM 4 |
| ābabhāṣe | PM 22 |
| āyayau | PM 120 |
| āsasāda | PM 96 |
| uvāca | PM 29 |
| ūce | PM 109 |
| cakāra | PM 21 |
| cakāśe | PM 18 |
| cakhaṇḍa | PM 30 |
| cakruḥ | PM 31 |
| cakre | PM 29 |

| | |
|---|---|
| cicinta | PM 118 |
| cucūṣuḥ | PM 16 |
| jagāda | PM 121 |
| jagāma | PM 110 |
| jaghāna | PM 123 |
| jagrāha | PM 13 |
| jajñe | PM 102 |
| jahṛṣuḥ | PM 16 |
| dadarśa | PM 101 |
| dadau | PM 19 |
| ninÄya | PM 109 |
| niṣasāda | PM 122 |
| nemuḥ | PM 5 |
| parijagrāha | PM 15 |
| prajighāya | PM 3 |
| praṇanāma | PM 18 |
| praṇemuḥ | PM 5 |
| pratasthe | PM 124 |
| pratasthire | PM 124 |
| pratipedire | PM 124 |
| prapede | PM 124 |
| pramumoca | PM 112 |
| pravavṛte | PM 9 |
| praviveśa | PM 2 |
| prāpa | PM 5 |
| prāpuḥ | PM 5 |
| proce | PM 106 |
| babandha | PM 96 |
| babhāra | PM 7 |
| babhāṣe | PM 123 |
| babhūva | PM 107 |
| babhūvuḥ | PM 18 |
| babhau | PM 13 |
| bheje | PM 99 |
| mamuḥ | PM 34 |
| mumudire | PM 110 |
| mumude | PM 101 |
| mumoca | PM 96 |
| yayuḥ | PM 31 |
| yayau | PM 33 |
| remire | PM 9 |
| reme | PM 125 |
| lalāsa | PM 24 |
| vavande | PM 125 |
| vavarṣa | PM 34 |
| vavṛte | PM 103 |
| vavṛdhe | PM 119 |
| vavre | PM 10 |
| vitatāna | PM 10 |
| vitenire | PM 7 |
| viniryayau | PM 100 |
| vireje | PM 35 |
| viṣasāda | PM 112 |
| vyājahāra | PM 3 |
| vyātatāna | PM 15 |
| suṣuvire | PM 15 |
| śuśruve | PM 2 |
| sañjagāda | PM 115 |
| samājagāma | PM 100 |
| samīyuḥ | PM 5 |
| samcacāla | PM 117 |
| samjagṛhe | PM 119 |
| sehire | PM 121 |
| sehe | PM 118 |

**LUṬ**

Nil

**LṚṬ**

| | |
|---|---|
| uddhariṣyati | PM 26 |
| neṣyāmi | PM 103 |
| yāsyati | PM 104 |
| yotsye | PM 121 |

**LOṬ**

| | |
|---|---|
| astu | NP 117 |
| asyāstiṣṭhatu | PM 253 |
| gaccha | PM 27 |
| jayatu | PM 30 |
| jānīhi | PM 97 |
| paśya | PM 2 |
| paśyantu | PM 26 |
| pālaya | PM 97 |
| pibata | PM 8 |
| pṛccha | PM 21 |
| prasajatu | PM 7 |
| prasaratu | PM 27 |
| praharatām | PM 123 |
| yāntu | PM 116 |
| lasatu | PM 3 |
| lunīta | PM 123 |
| vahatu | PM 7 |
| sajjatām | PM 6 |
| sahantām | PM 28 |

**LAṄ**

| | |
|---|---|
| akarot | PM 102 |
| akuruta | PM 30 |
| akurvan | PM 31 |
| akrīṇata | PM 13 |
| ajānāt | PM 99 |
| adiśad | PM 122 |
| anamad | PM 5 |
| anayat | PM 18 |
| apiban | PM 16 |
| apṛcchat | PM 114 |
| abhavad | PM 10 |
| abhavan | PM 107 |
| abhavam | PM 97 |
| amuṣṇāt | PM 29 |
| avadat | PM 109 |
| avartata | PM 114 |
| avarṣad | PM 120 |
| avahad | PM 31 |
| asūcayat | PM 12 |
| aharat | PM 5 |
| ātiṣṭhan | PM 27 |
| ānayad | PM 4 |
| āpiban | PM 107 |
| ārabhata | PM 17 |
| āstām | PM 7 |
| aikṣata | PM 113 |
| aicchat | PM 28 |
| nyabadhnāt | PM 26 |
| paryapṛcchat | PM 101 |
| paryapṛccham | PM 97 |
| paryavartata | PM 20 |
| praviśad | PM 10 |
| prākramata | PM 12 |
| prātanuta | PM 33 |
| prāvartanta | PM 114 |
| praikṣata | PM 103 |

**VIDHILIṄ**

| | |
|---|---|
| kurvīthāḥ | PM 3 |
| patet | PM 253 |
| prekṣeta | PM 7 |
| śamset | PM 21 |
| sakalībhavet | PM 254 |
| saheta | PM 125 |
| syāt | PM 18 |

**ĀŚIRLIṄ**

Nil

**LUṄ**

| | |
|---|---|
| akārṣīt | PM 31 |
| akārṣuḥ | PM 9 |
| agāt | PM 125 |

| | |
|---|---|
| adita | PM 4 |
| adrākṣam | PM 108 |
| anvagādīt | PM 28 |
| anvatiṣṭhat | PM 32 |
| anvabhūt | PM 120 |
| anaiṣīt | PM 104 |
| abhāṣiṣṭa | PM 108 |
| abhūḥ | PM 27 |
| abhūt | PM 110 |
| abhṛta | PM 1 |
| abhyanaiṣīḥ | PM 21 |
| amariṣyad | PM 32 |
| ayāsīt | PM 96 |
| avartiṣṭa | PM 105 |
| avādit | PM 100 |
| asthāt | PM 26 |
| ānaiṣam | PM 97 |
| niraiṣīt | PM 31 |
| nyagādīt | PM 28 |
| nyahauṣuḥ | PM 11 |
| prākramiṣṭa | PM 10 |
| prāgrahīt | PM 120 |
| prāvikṣat | PM 30 |
| vyalāsīt | PM 14 |
| samagrahīt | PM 13 |
| samabhūt | PM 101 |

**LṚṄ**

| | |
|---|---|
| abhaviṣyat | PM 32 |
| āpatiṣyat | PM 32 |

# BIBLIOGRAPHY


| Sl. No. | Author | Name of Work |
|---|---|---|
| | **ENGLISH BOOKS** | |
| 01 | Arvind Kumar | Bhavānanda's Kārakacakra- A study<br>Nirmal Book Agency<br>Indira Colony, Kurukshetra,<br>Haryana (India)<br>1992 |
| 02 | Ayyappa panickar, K. | Medieval Indian Literature<br>Sahitya Academy<br>Electronic version |
| 03 | Banerji, Sures Chandra | A Companion to Sanskrit Literature<br>Electronic version |
| 04 | Benfey, Theodor | Practical Grammar of the Sanskrit Language<br>Bharatiya Publishing house, Delhi<br>1979 |
| 05 | Burrow, T. | The Sanskrit Language<br>Motilal Banarsidass Publishers<br>Private Limited, Delhi<br>2001 |
| 06 | Cardona, George | Pāṇini - A Survey of Research<br>Motilal Banarsidass Publishers<br>Private Limited,<br>Delhi<br>1997 |
| 07 | Dash, Keshab Chandra, Dr. | Elements of Research Methodology in Sanskrit<br>Chaukhambha Sanskrit Sansthan<br>Varanasi<br>1992 |
| 08 | Easwaran Nampoothiri E., Dr. | Glimpses of Sanskrit Research (Vidyotini)<br>Kerala Samskritam Publications Fort<br>Thiruvananthapuram<br>1995 |

| | | |
|---|---|---|
| 09 | Hart,<br>George L. | A Rapid Sanskrit Method<br>Motilal Banarsidass Publishers<br>Private Limited Delhi<br>2000 |
| 10 | Iyer, S.Venkita<br>Subramonia | Dhātukāvya of Nārāyaṇabhaṭṭa<br>Department of Sanskrit<br>University of Kerala, Trivandrum<br>1970 |
| 11 | Iyer, S.Venkita<br>Subramonia | Nārāyaṇabhaṭṭa's Prakriyāsarvasva:<br>A Critical Study<br>Kerala University Sanskrit<br>Department Publication No.7<br>Trivandrum<br>1972 |
| 12 | Jha, V.N. | Vaiyākaraṇabhūṣaṇa of<br>Kaunḍabhaṭṭa, Volume II<br>Sri SatguruPublications, Delhi<br>1998 |
| 13 | Joshi, Mahadev<br>N., Dr. &<br>Shastri, Venee-<br>madhava, Dr. | New Sanskrit Grammar &<br>Composition<br>Chaukhambha Sanskrit Bhawan<br>Varanasi<br>2005 |
| 14 | Kale M.R. | A Higher Sanskrit Grammar<br>Motilal Banarsidass Publishers<br>Private Limited, Delhi<br>1995 |
| 15 | Kapur, Subhod | An Introduction to Classical Indian<br>Literature<br>Cosmo publications, New Delhi<br>2003 |
| 16 | Katre, Sumitra<br>M. | Aṣṭādhyāyī of Pāṇini<br>Translated by Sumitra M.Katre<br>Motilal Banarsidass, Delhi 1989 |
| 17 | Keith, A<br>Berriedale | A History of Sanskrit Literature<br>Motilal Banarsidass Publishers<br>Private Limited, Delhi<br>1996 |

| | | |
|---|---|---|
| 18 | Krishna-machariar M. | History of Classical Sanskrit Literature<br>Motilal Banarsidass, Delhi<br>1989 |
| 19 | Kunjunniraja, K. | The contribution of Kerala to Sanskrit Literature<br>University of Madras, Madras<br>1980 |
| 20 | Leidecker, Kurt F., Dr. | Essentials of Grammar and Language<br>The Adayar Library and Research Centre, Adayar, Madras<br>1976 |
| 21 | M.D. Balasubrah-manyam | The System of Kṛt Accentuation in Pāṇini and the Veda<br>Kendriya Sanskrit Vidyapeetha Tirupati<br>1981 |
| 22 | Macdonell, A.A. | A Sanskrit Grammar for Students<br>S.G.V.Press, Delhi<br>2000 |
| 23 | Menon, K.P.A., Dr. | Nārāyaṇīyam<br>Translated by Dr. K.P.A.Menon<br>Nag Publishers, Delhi<br>1999 |
| 24 | Murti, .M.Srimannarayana ,Dr. | Methodoly in Indological Research<br>Bharatiyavidyaprakashan<br>Varanasi<br>1990 |
| 25 | Nayar, M.K.K. | Classical Arts of Kerala<br>Current Books<br>Thiruvananthapuram<br>1992 |
| 26 | Pandey, R.K., Prof: | Sanskrit Text for Human Excellence<br>Samskrta Kendram, Delhi<br>2001 |
| 27 | Pawate, I.S. | The Structure of Aṣṭādhyāyī<br>Amar Prakashan, Delhi 1987 |

| | | |
|---|---|---|
| 28 | Perry, Edward Delavan | A Sanskrit Primer<br>Motilal Banarsidass Publishers Private Limited, Delhi<br>1997 |
| 29 | Prof: M. Sreedhara Menon | The Subhadrāharaṇa of Brahmadattanārāyaṇa,<br>Prof: M.Sreedhara Menon<br>Mathrubhumi M.M.Press, Calicut<br>1983 |
| 30 | RadhakrishnanSarveppalli, Dr Editorial board Chairman | The Cultural Heritage of India, Vol I<br>The Ramakrishna Mission Institute of Culture, Calcutta<br>1993 |
| 31 | Raghavanpillai K. | Pūrvabhāratacampū of Mānaveda<br>Trivandrum Sanskrit Series No.209<br>Edited and Published by K.Raghavanpillai, S.R.V. Press Quilon<br>1963 |
| 32 | Rajendran C. | Aspects of Pāṇinian Semantics<br>Edited by C.Rajendran<br>Sahitya Akademi, Delhi<br>2002 |
| 33 | Rajendran C. | Makers of Indian Literature - Melputtūr Nārāyaṇabhaṭṭa<br>Sahitya Akademy, Delhi<br>2008 |
| 34 | Rangarajan, G. | Word Formation in Sanskrit<br>Sharada Publishing House, Delhi<br>1999 |
| 35 | Sarabhai, Mallika | Performing Arts of Kerala<br>Edited by Mallika Sarabhai<br>Mapin Publishing Private Limited<br>Ahmedabad 1990 |
| 36 | Sastri, T.S. Kuppusvami | Jīvandharacampū of Haricandra<br>Publishers T.S.Kuppusvami sastri, Tanjaore<br>1905 |

| | | |
|---|---|---|
| 37 | Satpathy, R.K. | Pāṇinian and Kātantra Systems of Grammar -A Comparative Study<br>Bharatiya Vidya Prakashan, Delhi<br>1999 |
| 38 | Sharma T.R.S., Seshadri C.K. & June | Ancient Indian Literature<br>Electronic version |
| 39 | Sharma, Deepak Kumar, Dr. | Śeṣakṛṣṇa's Pārijātaharaṇacampū: A study<br>New Bharatiya Book Corporation Delhi<br>1999 |
| 40 | Sharma, Rama Nath | The Aṣṭādhyāyī of Pāṇini Vol I<br>Munshiram Manoharlal Publishers Pvt.Ltd., Delhi<br>2002 |
| 41 | Shastri, Charu Deva | Pāṇini Re-interpreted<br>Motilal Banarsidass, Delhi<br>1990 |
| 42 | Speijer, J.S. | Sanskrit Syntax<br>Bodhi Leaves Corporation, Delhi<br>1990 |
| 43 | Tharakan K.M., Dr. | A Brief Survey of Malayalam Literature<br>National Book Stall, Kottayam<br>1990 |
| 44 | Uhlenbeck C.C., , Dr. | A Manual of Sanskrit Phonetics<br>Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi<br>1997 |
| 45 | University of Calicut | History of Sanskrit Literature<br>University of Calicut, Thenjippalam<br>1947 |
| 46 | Vaman Shivaram Apte | The Students Guide to Sanskrit Composition<br>Tern book linkers,<br>Delhi., 2004 |

| | | |
|---|---|---|
| 47 | Various authors | Encyclopaedia of Indian Literature Vol. I,<br>published by Sahitya Academy electronic version |
| 48 | Vasu, Srisa Chandra | The Aṣṭādhyāyī of Pāṇini Vol I & Vol II<br>Motilal Banarsidass, Delhi<br>1998 |
| 49 | Vasu, Srisa Chandra | The Siddhāntakaumudī of Bhaṭṭojidīkṣita Vol-I & II<br>Edited and Translated into English by Srisa Chandra Vasu<br>Motilal Banarsidass Publishers Private Limited, Delhi<br>1995 |
| 50 | Vidyavacaspati V.Panoli | Upaniṣads in Śaṅkara's own words Vol II<br>Mathrubhumi Printing and Publishing Cp.Ltd., Calicut<br>1992 |
| 51 | Waite, Dennis | An Essential Guide to Sanskrit<br>Black and White, New Delhi,<br>2005 |
| 52 | Warder, A.K. | Indian Kāvya Literature Vol V<br>Motilal Banarsidass, Delhi<br>1988 |
| 53 | Whitney, William Dwight | Sanskrit Grammar<br>Motilal Banarsidass Publishers Private Limited, Delhi<br>2005 |
| 54 | Wintemitz, Maurice &<br>Jha, Subhadra | History of Indian Literature<br>Electronic version |
| | **HINDI BOOKS** | |
| 55 | Dvivedī, Sudhākar , Dr. | Vaidik Evaṁ Pāṇinīya Sandhiyoṁ kā Ālocanātmak Adhyayan<br>Amrta Prakasan,<br>Varanasi., 2003 |

| | | |
|---|---|---|
| 56 | Mīmāmsaka, Ācārya Śrī Yudhiṣṭhira | Samskṛt Vyākaraṇ Śāstṛ kā Itihās<br>Acarya Sri Yudhisthira Mimamsaka<br>Edited by Ramanatha Tripati Sastri<br>Chaukhambha Publishers, Varanasi<br>1998 |
| 57 | Ṛṣi, Umāśaṅkar Śarma, Dr | Samskṛt Vyākaraṇ Mem Kārakatatvānuśīlan<br>Chawkhamba Surabharati Prakasan<br>Varanasi 1994 |
| 58 | Śukla, Hīrālāl, Dr | Ādhunik Samskṛt-Sāhity<br>Racana Prakasan<br>Khuldabad<br>Ilahabad -1<br>1971 |
| 59 | Tripāṭhī, Chhavināth, Dr. | Campū-Kāvya kā Ālocanātmaka Evam Aitihāsika Adhyayana<br>Chowkhamba Vidyabhawan<br>Varanasi -1<br>1965 |
| 60 | Upādhyāya, Rāmji, Dr | Samskṛt Vyākaraṇ, Racanā, Tathā Nibandh<br>Chaukhambha Vidyabhavan,<br>Varanasi., 2000 |
| | **JOURNALS** | |
| 61 | Manuscripts Library | Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library.<br>Vol 21. Part I (1/2 yearly) 1976,p.3.<br>Sarvamatasangraha by Narayanabhatta |
| 62 | Manuscripts Library | Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library.<br>Vol 36. 2003-2004 |
| 63 | Manuscripts Library | Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library.<br>Vol. 21 part II 1977 |

| | | |
|---|---|---|
| 64 | Manuscripts Library | Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library.<br>Vol. 35. 2001-2002 |
| 65 | Sukrtindra Oriental Research Institute | Journal of Sukrtindra Oriental Research Institute<br>April 2009, Vol.10<br>Sukrtindra Oriental Research Institute, Kuthapady, Thammanam Kochi-682032 |
| 66 | Visvesvara-nand Vedic Research Institute Press | Viśvasamskrtam - March - June 2008<br>Visvesvaranand Vedic Research Institute Press Sadhu Ashram, Hoshiarpur, Punjab |
| 67 | Bālakṛṣṇan,.Kalpatta , Dr | Malayāḷasāhityacaritram<br>Kerala Bhasha Institute<br>Thiruvananthapuram<br>2000 |
| | **MALAYALAM BOOKS** | |
| 68 | George, K.M., .Dr.<br>General Editor | Sāhityacaritram Prasthānaṅṅalilūṭe<br>Sahityapravarthaka Co-operative Society, Kottayam., 2006 |
| 69 | Joseph, K.V. , Pro. & Mannummud, C.J., Prof. | Kāvyālaṅkārasūtravṛtti of Vāmanācārya<br>translation and commentary by Pro. K.V. Joseph and Prof. C.J. Mannummud, published by National Bookstall, Kottayam. 1982 |
| 70 | Kerala Sahitya Academy | Bhāratīya Sāhitya Caritram<br>Kerala Sahitya Academy |
| 71 | Keśavaniḷayat, K. & Nampyār, C.K.Rāman Commented by | Bhāratam Prabandham (Pandavotpatti, Bakavadham, Pancalisvayamvaram)<br>Koccampilly Raman Nampyar<br>Bharatavilasam Press,<br>Thrissur<br>1106 ME |

| | | |
|---|---|---|
| 72 | Koccukṛṣṇa-nāśān, Neṭumpayil | Āranmuḷavilāsam Hamsappāṭṭ<br>Netumpayil Koccukrishnanasan<br>Edited by Sriranganathan K.P.<br>Ajantha Offset Press, Changanassery<br>2005 |
| 73 | Kṛṣṇakkaimal, Aymanam | Tuḷḷal Dṛśyavediyil<br>Kerala Bhasha Institute<br>Thiruvananthapuram-3<br>1983 |
| 74 | Kṛṣṇavāriyar N.V. | Melputtūrinte Vyākaraṇa Prathibhā<br>Guruvayur Devasvam Publication<br>Guruvayur<br>1986 |
| 75 | Kuññuṇṇirājā, K., Dr .&<br>Dr.Menon, M.S. | Samskṛta Sāhityacaritram<br>Ed. Dr.K.Kunjunniraja and Dr.M.S.Menon<br>Kerala Sahitya Academy, Thrissur<br>2002 |
| 76 | Nampūtiripāṭ, Kāṇippayyūr Śaṅkaran | Samskṛta- Malayāḷa Nighaṇṭu<br>Pancamgam Press, Kunnamkulam<br>1996 |
| 77 | Nampūtiri,.E.V.N.<br>, Dr | Keraḷabhāṣācaritram<br>Current Books, Kottayam<br>2005 |
| 78 | Nampyār, Dāmodaran<br>Commented by | Bhāratam Prabandham (Khandavadaham, Jarasandhavadham, Digjayam)<br>Published by Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>1107 ME |
| 79 | Nampyār, C.K. Rāman<br>Commented by | Bhāratam Prabandham (Bhismotpatti, Vyasotpatti, Satyavatiparinayam, Citrangadavadham, Ambopakhyanam, |

| | | |
|---|---|---|
| | | Dhrtarastradyutpatti)<br>Commented by C.K. Raman Nampyar<br>Published by Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>1106 ME |
| 80 | Nampyār, K. Rāman & Nampyār, C.K.Rāman Commented by | Bhāratam Prabandham (Pancalisvayamvaram, Yudhisthirabhisekam, Sundopasundopakhyanam)<br>Commented by K Raman Nampyar & C.K.Raman Nampyar<br>Published by Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>1106 ME |
| 81 | Nampyār, Koccampiḷḷy Rāman | Subhadrāharaṇam Prabandham<br>Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>M.E.1106 |
| 82 | Nampyār, P.K.Kṛṣṇankuṭṭy Commented by | Bhāratam Prabandham (Sabhapravesa, Dyutakrita, Patracarita, Vyasopadesa)<br>Commented by P.K.Krishnankutty Nampyar<br>Published by Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>1107 ME |
| 83 | Nārāyaṇapiṣāroṭi, K.P., Prof. | Kalālokam<br>Kerala Sahitya Academy, Thrissur., 2002 |
| 84 | Nārāyaṇapiṣāroṭi, K.P., Prof. | Kūttampalaṅṅagaḷil<br>Kerala Bhasa Institute<br>Thiruvananthapuram<br>2002 |

| | | |
|---|---|---|
| 85 | Rāghavanpiḷḷai, K., Dr | Rājasūyam Prabandham<br>Kerala University<br>Malayalagrandhavali No.100<br>Thiruvananthapuram<br>1959 |
| 86 | Rājā, Punnaṭṭūr Iḷaya<br>Commented by | Bhāratam Prabandham<br>(Subhadraharanam Prabandham)<br>Commented by Punnathur Ilaya Raja. Published by Koccampilly Raman Nampyar<br>Bharatavilasam Press, Thrissur<br>1106 ME |
| 87 | Rājā, Vaṭakkumkūr Rājarājavarma | Keraḷīya Samskṛta Sāhitya Caritram,<br>Sree Sankaracharya University of Sanskrit, Kalady<br>1997 |
| 88 | Rāmakṛṣṇapiḷḷa Pūvattūr N., Dr | Kerala Samskṛta Vijñānakośam<br>Current Books , Kottayam<br>2006 |
| 89 | Tampurān, Ammāman | Kūttuṁ Kūṭiyāṭṭavum<br>Mathrbhumuni Publications<br>Kozhikode<br>1989 |
| 90 | The Institute of Encyclopaedic Publications | Sarva Vijñāna Kośam<br>The Institute of Encyclopaedic Publications<br>Thiruvananthapuram |
| 91 | The Institute of Encyclopaedic Publications | Viśva Sāhitya Vijñāna Kośam<br>The Institute of Encyclopaedic Publications<br>Thiruvananthapuram |
| 92 | Uṇittiri, N.V.P., Dr. | Samskṛtattinte Niḻalum Veḷiccavum<br>D.C.Books,<br>Kottayam., 1998 |
| 93 | Vettinad, Sreedharan Nair, N | Campukkaḷ Malayāḷattil<br>Asian Book Stall,<br>Pattanamtitta 1967 |

| | | |
|---|---|---|
| | **INTERNET** | |
| 94 | | A Primer of Malayalam Literature - Google Book Search.htm |
| 95 | | ACRITI~1.HTM |
| 96 | | BANGLAPEDIA Sanskrit.htm |
| 97 | | Encyclopaedia of Indian literature ___ - Champu.htm |
| 98 | | Encyclopaedia of Indian literature ___ - Google Book Search.htm |
| 99 | | Epic Hero in Champu Kavya A Study of the Campuramayana, Indira Saikia, 8186791477, - from D K Pub.htm |
| 100 | | http://banglapedia.net/HT/S_0609.HTM |
| 101 | | http://culturopedia.net |
| 102 | | http://en.wikipedia.org/wiki/Champukkal |
| 103 | | http://en.wikipedia.org/wiki/ShashiDeshpande |
| 104 | | http://indology.info/etexts |
| 105 | | http://repositorium.indica-et-buddhica.org |
| 106 | | http://www.agri-history.org/pdf/E-1.pdf |
| 107 | | http://www.chinaculture.org/gb/en_artqa/2003-09/24/ content_40039.htm |
| 108 | | http://www.guruvayurdevaswom.org/narayaneeyam.shtml |
| 109 | | http://www.guruvayurdevaswom.org/smelpathur.shtml |
| 110 | | http://www.indiapicks.com/Literature/Sahitya_Academy/SA_Sanskrit.htm, 1983 |
| 111 | | Kannada Literature,Indian Literature,Kannada Literature in India,Literature in India,Kannada Lite.htm |
| 112 | | Literary Cultures in History ___ - Google Book Search.htm |
| 113 | | Literary Cultures in History ___ - Google Book Search.htm |
| 114 | | Literary India Comparative Studies ___ - Google Book Search xtra.htm |
| 115 | | Literary India Comparative Studies ___ - Google Book Search.htm |

| | | |
|---|---|---|
| 116 | | Saikia The epic hero in Campu kavya [Indologica].htm |
| 117 | | The Jatakamala or Bodhisattvavadanamala (Garland of Birth-Stories) of Aryasura-edited by Satkari Mukhopadhyaya.htm |
| 118 | | Wikipedia |
| | **RESEARCH THESES** | |
| 119 | Aravindākṣan P.K. | Pārvatīpariṇayacampū-Pathasamīkātmakamadhyayanam<br>P.K.Aravindakshan<br>SSUS, Kalady, 1999. |
| 120 | Bissy R.N. | Prabandhas of Melputtūr Nārāyaṇabhaṭṭatiri<br>Bissy R.N.<br>University of Kerala<br>1993 |
| 121 | Girija N. | Pūrvabhāratacampū-Anuśīlanam<br>N.Girija<br>Thesis submitted to Ph.D., SSUS, Kalady, 2001. |
| 122 | Māya A.S. | Paramalaghumañjūṣāyām Subarthanirṇayaḥ<br>Maya A.S.<br>SSUS, Kalady, 2000. |
| 123 | Muralīdharan, V.R. ,Dr. | Mānameyodaya-A Critical Study<br>Dr.V.R.Muraleedharan<br>University of Calicut., 1992 |
| 124 | Muttulekṣmi, K., Dr. | Melputtūr Nārāyaṇabhaṭṭa as a Philosopher<br>Muthulekshmi K<br>Dept. of Sanskrit,<br>University of Kerala, TVM<br>1992 |
| 125 | Rājarājavarmma ttampurān C.R. | Prācīna Keraḷa Kavikaḷekkuriccuḷḷa Aitihyaṅṅaḷum Avayuṭe Sāhityavimarśanamūlyavum<br>Rajarajavarmmattampuran C.R.<br>University of Kerala |

| | | |
|---|---|---|
| 126 | Rāmacandran piḷḷai T.G | Nīlakaṇṭhakavi and his Bhāṣācampus: A Study<br>Ramacandranpillai T.G<br>University of Kerala<br>1976 |
| 127 | Śrīdhara Menon M. | Subhadrāharaṇa of Nārāyaṇa: A Critical Study<br>Sreedhara Menon M.<br>University of Kerala<br>1975 |
| 128 | Sudhādevi Amma K | Praśastis of Kerala A Study<br>Sudhadevi Amma K<br>University of Kerala<br>1994 |
| | **SANSKRIT BOOKS** | |
| 129 | Bākṣi,<br>M.M.Paṇḍit<br>Mukund<br>Jhā | Niruktam<br>Ed. By M.M.Pandit Mukund Jha Bakshi<br>Chaukhamba Sanskrit Pratishthan Delhi<br>2002 |
| 130 | Dāhāla, Ācārya Lokamaṇi | Samskṛta Sāhityetihāsaḥ<br>Krsnadasa Academy,<br>Varanasi,<br>1993 |
| 131 | Dhanvadagopala krishnacharya-somayaji, Pandit | Tiṅantārṇavataraṇiḥ<br>Krishnadas Academy,<br>Varanasi<br>1983 |
| 132 | Dvivedī,<br>Vindhyeśvari Prasād &<br>Mokate,<br>Gaṇapati Śāstri | Śabdakaustubhaḥ-Vol III<br>Ed. By Vindhyeswari Prasad Dvivedi & Ganapati Sastri Mokate<br>Chowkhamba Sanskrit Series Office<br>Varanasi., 1991 |
| 133 | Dvivedī,<br>Candrikā Prasād, Dr.<br>Edited by | Vaiyākaraṇabhūṣaṇasāra<br>Chaukhamba Sanskrit Pratishthan Delhi<br>1999 |

| | | |
|---|---|---|
| 134 | Unithiri, N.V.P., Dr., Edited by | Dhāturūpaprapañcaḥ-Part I<br>Ed.Dr.N.V.P.Unithiri<br>Publication Division<br>Universtiy of Calicut<br>2004 |
| 135 | Gangādharan Nāir, G. Dr. | Samskṛtavyākaraṇacaritam<br>Dr.G.Gangadharan Nair<br>Srivani Indological Studies No.2<br>Trppunittura<br>1997 |
| 136 | Giridharaśarmā caturveda, ma.ma.pa.& Parameśvarānandaśarmā vidyābhāskara, ma.ma.pa. | Vaiyākaraṇasiddhāntakaumudī<br>Motilal Banarsidas<br>Varanasi<br>1997 |
| 137 | Hegde, Janārdan | Ṇatvaṇijantam<br>Samskrtabharati<br>Bangalore<br>2000 |
| 138 | Jayakanta-simhasarma, Dr. | Kālidāsīya Taddhitāntaramaṇīyatā<br>Amar Printing Press, Delhi<br>2003 |
| 139 | Lakṣmīnārāyaṇa śarmā, Dr. | Sandhidarśanam<br>Bharatamudra Publishers<br>Puranattukara, Thrissur<br>1992 |
| 140 | Mahābaleśvara Bhaṭṭa, G. | Samāsa<br>Samskrtabharati, Bangalore<br>2004 |
| 141 | Mahābaleśvara Bhaṭṭa, G. | Kārakam<br>Samskrtabharati<br>Bangalore., 2005 |
| 142 | Mahābaleśvara Bhaṭṭa, G. | Sandhiḥ<br>Samskrtabharati,<br>Bangalore<br>2001 |

| | | |
|---|---|---|
| 143 | Miśra, Ādyāprasāda , Dr. | Vaiyākaraṇabhūṣaṇasāra<br>Ed.by Dr.Adyaprasada Misra<br>Published by Dr.Harish Chandramani Tripathi, Varanasi<br>1988 |
| 144 | Misra, Muralidhara , Panditasri | Prakriyākaumudī-Part I, II and III<br>Edited by Panditasri Muralidhara Misra<br>Sampurnananda Samskrita Visvavidyalaya, Varanasi<br>2000 |
| 145 | Mūrtti, Śrīpāda Satyanārāyaṇa, Prof. | Laghuśabdenduśekharaḥ<br>Prof.Sripada Satyanarayana Murthy<br>Rashtriya Sanskrit Vidyapeetha Tirupati<br>2001 |
| 146 | Raghavanpillai, K., Dr. | Prabandhasamāhāra Part I<br>Dr. K.Raghavanpillai<br>Published by Oriental Research Institute and Manuscripts Library, Thiruvananthapuram<br>1971 |
| 147 | Rāghavanpiḷḷai, K., Dr. | Prabandhasamāhāra Part II<br>Dr. K.Raghavanpillai<br>Published by Oriental Research Institute<br>and Manuscripts Library, Thiruvananthapuram<br>1980 |
| 148 | Rāmanāthan, A.A., Prof. | Amarakośa – I<br>Edited by Prof.A.A.Ramanathan, The Adayar Library and Research Centre, Madras,<br>1989 |
| 149 | Rāmasubrahmaṇyaśāstri | Kṛdantarūpamālā Vol. 3<br>Published by T.V.Viswanatha Aiyar<br>Bharativijayam Press<br>Madras<br>1967 |

| | | |
|---|---|---|
| 150 | Rāmasubrahmaṇyaśāstry | Kṛdantarūpamālā Vol. 4<br>Published by T.V.Viswanatha Aiyar<br>Bharativijayam Press, Madras<br>1968 |
| 151 | Raṅgācārya, Vidyābhūṣaṇa Paṇḍit | Kāvyādarśa of Daṇḍin<br>Raddy Shastri<br>Bhandarkar Oriental Research Institute, Poona<br>1970 |
| 152 | Rudraparāśara, M.V. | Pāñcālīsvayamvaracampukāvyam<br>Vijnanacintamanimudrasala<br>Pattampi 1929 |
| 153 | Sadāśivaśāstri, Sri, Pandit | Paribhāṣenduśekhara<br>Chaukhambha Sanskrit Sansthan<br>Varanasi 1987 |
| 154 | Saini, R.S., Dr. | Samkṣiptasāravyākaraṇam Vol-III<br>Bharatiya Vidya Prakasan, Varanasi<br>2000 |
| 155 | Śarmā, P.T. Raghunātha, Padmaśrī | Vākyapadīyam<br>Sampurnanandasamskrtavisvavidyalayah, Varanasi<br>1997 |
| 156 | Śāstri, P.S.Anantanārāyaṇa<br>Edited by | Praveśaka<br>Published by the Sanskrit College Committee,<br>Trippunithura<br>1938 |
| 157 | Śāstri, T.Gaṇapati | Nānārthārṇavasamkṣepaḥ<br>CBH Publications, Thiruvananthapuram<br>1990 |
| 158 | Śarmā, Govind Prasād | Sārasiddhāntakaumudī<br>Chaukhamba Surabharati Prakashan<br>Varanasi<br>2006 |
| 159 | Śivadatta, Paṇḍit | Amarakośaḥ<br>Chowkhamba Ksrishnadas Academy<br>Varanasi., 2002 |

| | | |
|---|---|---|
| 160 | Sītārāmaśāstri, Dr. Edited by | Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part I<br>Sarasvatibhavana-Granthamala-Vol.87<br>Sampurnanandasamskrta Visvavidyalaya Publications Varanasi 1996 |
| 161 | Sītārāmaśāstri, Dr. Edited by | Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part II<br>Edited by Dr.Sitaramasastri<br>Sampurnanandasamskrta Visvavidyalaya Publications Varanasi 1998 |
| 162 | Sītārāmaśāstri, Dr. Edited by | Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part III<br>Sampurnananda Samskrta Visvavidyalaya Publications Varanasi 1998 |
| 163 | Sītārāmaśāstri, Dr. Edited by | Bṛhacchabdenduśekharaḥ<br>Sampurnanandasamskrtavisvavidyalayah<br>Varanasi<br>1998 |
| 164 | Śivadatta, Paṇḍit | Kāvyānuśāsana of Hemacandra<br>2nd edition published by Pandit Sivadatta<br>1934 |
| 165 | Śrīnārīyaṇamiśra | Kāśikā Part I<br>Chaukhambha prakashan<br>Varanasi<br>2005 |
| 166 | Śrīnārīyaṇamiśra | Kāśikā Part II<br>Chaukhambha prakashan<br>Varanasi., 2008 |
| 167 | Śrībālakṛṣṇapañcolī & Śrīharivallabha-śāstri | Vaiyākaraṇabhūṣaṇasāra<br>Chaukhambha Samskrta Samsthan<br>Varanasi<br>2006 |

| | | |
|---|---|---|
| 168 | Śrīgaurīnātha-<br>śāstri | Vyākaraṇadarsanabhūmikā<br>Sampurnanandasamskrtavisvavidyal<br>ayah varanasi<br>1982 |
| 169 | Śrīrāmaprasāda-<br>tripāṭhī, Ācārya | Pāṇinīyavyākaraṇe Pramāṇasamīkṣā<br>Sampurnanandasamskrtavisvavidyal<br>ayah Varanasi<br>1997 |
| 170 | Syārarājarādhā-<br>kāntadeva-<br>bāhādura | Śabdakalpadrumaḥ<br>Nag Publishers, Delhi<br>1987 |
| 171 | Tarkavācaspati-<br>bhaṭṭaḥ,<br>Tārānātha | Āśubodhavyākaraṇam<br>Bharatiya Vidya Adhyayanakendra<br>Varanasi<br>1992 |
| 172 | Tripāṭhī, Ācārya<br>Śrī Rāmaprasāda | Śikṣāsaṅgrahaḥ<br>Sampurnananda Samskrita<br>Visvavidyalaya, Varanasi<br>1989 |
| 173 | Tripāṭhī,<br>Lalitkumār, Dr.<br>& Tripāṭhī,<br>Bharat Bhūṣaṇ<br>Dr., Edited by | Vaiyākaraṇamatonmajjanaṭīkā<br>Bharatiya Vidya Samsthan,<br>Varanasi<br>1998 |
| 174 | Tripāṭhī,.Jaya<br>Śaṅkar Lāl, Dr. | Paramalaghumañjūṣā<br>Krishnadas Academy, Varanasi<br>1985 |
| 175 | Uṇittiri, N.V.P.,<br>Dr.<br>Edited by | Dhāturūpaprapañcaḥ-Part II<br>Publication Division<br>Universtiy of Calicut., 2006 |
| 176 | Vedāntakesari,<br>Svāmi Prahlāda<br>Giri | Aṣṭādhyāyī Sūtrapāṭhaḥ<br>Krishnadas Academy, Varanasi<br>1985 |
| 177 | Viśveśari Amma,<br>K., Dr.<br>Edited by | Prakriyāsarvasvam-Part VI<br>Institute and Manuscripts Library<br>for the University of Kerala<br>Thiruvananthapuram 1989 |

**Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa**

**of Melputtūr Nārāyaṇabhaṭṭa - A Lexicographical Study**

**Rājasūya, Niranunāsika and Subhadrāharaṇa Prabandhas are the masterpieces of Melputtūr Nārāyaṇabhaṭṭa who ruled over the Sanskrit literary kingdom of medieval Kerala. The mastery of this prodigy over vocabulary, grammar, poetics and metaphors was insurpassable. This study is an attempt to identify the words used by Nārāyaṇabhaṭṭa with special emphasis to their grammatical peculiarities and medieval usages.**

**Dr. Jinitha K.S., presently working at the Tirur Regional Centre of the Sree Sankaracharya University of Sanskrit, Kalady as an Assistant Professor. She has been awarded Prof. M.S.Menon Endowment Prize of the University of Calicut for the best paper on Classical Literature for the year 2009.**

A BOOK PUBLISHED BY K.G.SASI

**₹ 300**

**ISBN 978-81-906734-7-1**